DOCUMENT RESUME

ED 316 451 SO 020 391

TITLE	The Louisiana Slide Library; A Humanities Program. Bulletin 1755.
INSTITUTION	Louisiana Council for Music and Performing Arts, New Orleans.; Louisiana State Dept. of Education, Baton Rouge. Arts and Humanities Section.
PUB DATE	86
NOTE	173p.; Printed on blue paper.
PUB TYPE	Reference Materials - Bibliographies (131)
EDRS PRICE	MF01/PC07 Plus Postage.
DESCRIPTORS	Annotated Bibliographies; Audiovisual Aids; Ethnic Studies; Handicrafts; *Humanities; Instructional Materials; Natural Sciences; Nonprint Media; Resource Materials; Slides; Social Studies; *Visual Arts
IDENTIFIERS	*Louisiana

ABSTRACT

The Louisiana Slide Library is an extensive collection of slides, lectures, and tapes designed for use in the arts, the humanities, social and ethnic studies, languages, home economics, careers, crafts, and special education. This bibliography lists these slide sets and indicates the grade level intended for each set and the number of slides in the set. If a tape is included, tape time is also indicated. Annotations provide information concerning the subject matter of the slide sets. Twenty-three slide sets are listed under the heading "American Studies," 13 under "Art Appreciation," 21 under "Art History," 42 under "Arts of the World," 26 under "Communication and Social Commentary," 8 under "Creative Expression," 13 under "Environment/Technology," 29 under "Foreign Language," 14 under "Great Museums of the World," 9 under "The History of Music," 15 under "Individual Artists," 58 under "Louisiana Studies," 40 under "Natural Sciences;" 7 under "Religious Themes," 39 under "Teaching and Understanding the Arts," 29 under "Teaching and Understanding the Crafts," and 94 under "Special Sets." (JB)

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STATE DEPARTMENT OF EDUCATION

THE LOUISIANA SLIDE LIBRARY

A HUMANITIES PROGRAM

Bulletin 1755

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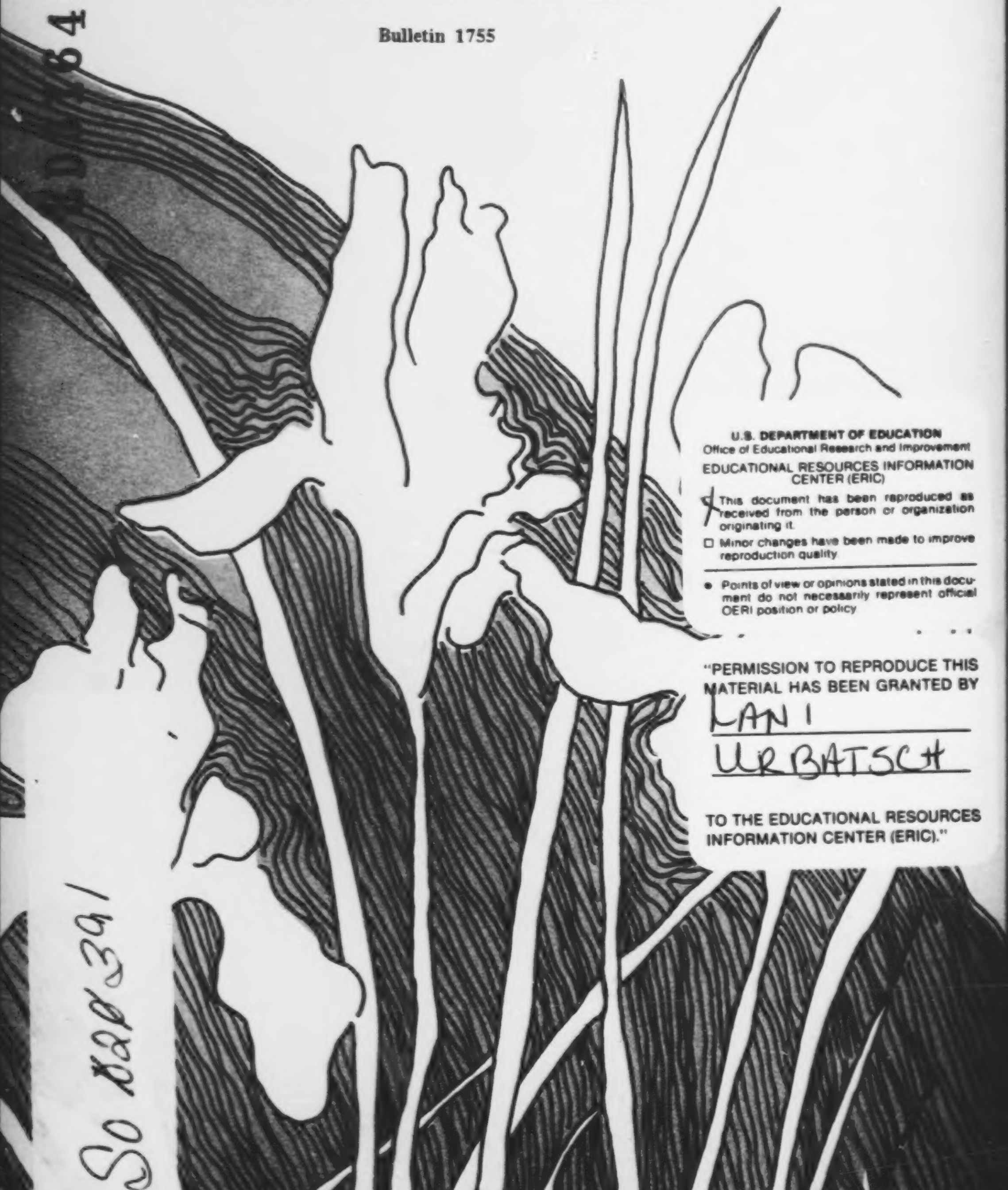

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ART AND DESIGN
by
WILLIAM BATIC

STATE OF LOUISIANA
DEPARTMENT OF EDUCATION

THE LOUISIANA SLIDE LIBRARY

A HUMANITIES PROGRAM

Bulletin 1755

Issued by
Office of Academic Programs

THOMAS G. CLAUSEN, Ph.D.
State Superintendent

Assembled and Prepared by
THE STATE DEPARTMENT OF EDUCATION
Arts and Humanities Section
in cooperation with
THE LOUISIANA COUNCIL FOR MUSIC AND PERFORMING ARTS

SUPERINTENDENT'S MESSAGE

Man is unique among the creatures of the earth in one most important way. He alone chooses to build, to make, to create, for the sheer pleasure of exercising his sense of beauty. Having observed and enjoyed the pleasing aspects of color and orderliness of line and form in the universe, he has successfully brought this beauty closer to him in his dwellings and public places, his cities, his clothing and articles of adornment, his household articles, his music and his paintings.

The Arts are the expression of all that comprise the human spirit at its best. We would be remiss in our duty to educate ourselves if we did not treasure the offerings and nurture the growth of this magnificently intangible aspect of humankind. To that end, the Louisiana State Department of Education has assembled a slide library encompassing both our achievements of expression and our thoughtful observation of the world around us. We are proud to share this collection with you.

Thomas G. Clausen

THOMAS G. CLAUSEN, Ph.D.
State Superintendent

INTRODUCTION

The Louisiana Slide Library is an extensive collection of slides, lectures and tapes. Slide sets are designed for programmatical use in the arts, the humanities, social and ethnical studies, languages, home economics, careers, crafts and special education.

Special care has been taken to choose slide sets to fill a need for students at all levels of learning. The grade levels listed after each slide set description suggests the level for which the commentary is written. Teachers can adapt the material to any grade level through a selective choice of slides and verbalization of the material to fit class needs. No previous knowledge of a subject is necessary as the texts fully cover the material. The number of slides in each set is listed after the descriptive narrative to assist the teacher in scheduling. If a tape is included, tape time is also listed.

A minimal charge will be made for slide damage or loss of material. Use AIR-COOLED PROJECTORS to avoid slide damage.

Any school or organization in the state may borrow slide lectures on a free loan basis, only return postage at library rate is required.

RECOGNITION

The Louisiana Slide Library gratefully acknowledges the support given by the National Gallery of Art, Washington, D. C. The Louisiana Library has gained professional depth through the slide sets shared by the National Gallery of Art. Those lectures originating from the National Gallery of Art carry the initials NGA after lecture descriptions.

The Slide Library is also indebted to in-house support and encouragement from the Bureau of Curriculum, Inservice, and Staff Development, Dr. Helen Brown, Director.

The Slide Library wishes to recognize Dr. James Cookston, Supervisor of School Libraries, for his knowledgeable contributions as Chairman of the Acquisition Committee.

STAFF

Ms. Helen Olinde, is librarian for the Slide Library and is available for consultation from 8:00 to 4:30 weekdays. Ms. Diane Ortego, staff secretary, is available for receiving telephone requests during these same hours. The Slide Library encourages viewers to recommend material they feel would add value to the present catalog listing. This would assist the Acquisition Committee in determining future selections and would add significantly in making the Slide Library a serviceable resource.

The concepts of the Louisiana Slide Library were initially developed by Mrs. James H. Morrison, Vice-President of the Louisiana Council for Music and Performing Arts. The State Department of Education is indebted to Mrs. Morrison for the time and expertise she has volunteered in developing the slide library to its present potential. Mrs. Morrison, a state recognized leader and supporter of the arts, continues as an advisor and "prime mover" of the slide program, with Mrs. Myrtle Kerr, State Supervisor of Art and Humanities.

HOW TO ORDER

REQUEST FOR SLIDES BY MAIL

Slide sets are loaned for two-week periods. Requests for slides should be made at least two weeks in advance of actual need, as mail service makes delivery dates uncertain. The library maintains multiple copies of all lectures, but some are more in demand than others. If the lecture you request is not available, we will try to leave word with your school office. A limit of three (3) slide sets can be ordered at one time, keeping in mind that A, B, C, etc. are each considered individual lectures. Base your orders with ample return time between requests.

REQUEST FOR SLIDES BY PHONE

Use our toll-free number 1-800-272-9872, or the local number (504) 342-3393. The toll-free line is less busy in the early morning or after school. We can usually be reached as early as 7:45 and until 4:30.

AREA REQUESTS

If area patrons will make arrangements to have slide requests picked up at the State Department of Education, it will help extend the Slide Library budget. Someone from our office will stay after hours to assist you, if necessary.

PROCEDURE FOR ORDERING

Slide sets are listed by name and number. Please order by both to avoid errors.

The • black dot before the number of the lecture indicates the lecture is on cassette tape as well as printed. Cassettes are automatically included with the lecture.

ADDRESS REQUESTS TO:

Louisiana Slide Library
State Department of Education
Arts/Humanities Section
Post Office Box 94064
Baton Rouge, Louisiana 70804-9064

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I.

AMERICAN STUDIES

1. AFRO-AMERICAN ART AND ARTISTS

A four-part series examines the contributions of Black Artists in America from the 1800's to the present; from non-recognition to formal contribution. The works of some well-known Southern artists and craftsmen are included. Background of the artists, their struggles to exist and to be recognized are studied. Each set is independent of the other; all four cover the arts and crafts areas. Each set is written so smaller lectures can be designed to fit class needs. The material was researched from a grant awarded by the National Humanities.

A. Artists of the Period - 1800-1940 (57 slides)

B. Painting and the Graphic Art - 1940 to present (76 slides)

C. Artists of the South and Southeast (70 slides)

D. Sculptors, Ceramicists and Crafts Persons (75 slides)

(Junior/Senior High School, Adult)

2. AMERICANS AND AMERICAN ART

John Canaday, well-known art critic and writer, answers the question: "Is there an American art, an art expressive of our country?" As a rule, the most successful American painters were those that imitated European styles. Here, we consider a dozen or more men who created American art; art that was taken out of our national life and character, something that is distinctly our own. The slide set discusses painters who felt American art no longer needed to be subjected to European formulas. As there were no art schools for training, the artist was frequently forced to depend on individual inventiveness. This resulted in a body of American art that echoes the character of life in the early 19th Century.

(Junior/Senior High School, Adult - 40 Slides)

A special commentary for elementary levels has been written by Patricia Runnels (available upon request).

•3. AMERICAN CIVILIZATION: THE FIRST HUNDRED YEARS

This seven-part program focuses sharply on the relationship between art and social ideals during the years 1783 to 1876. It demonstrates graphically what Americans believed and how their artists interpreted these beliefs in clay, stone, steel, and canvas.

The slide sets can be made into shorter programs, as details of many slides lengthen the set.

A. Portrait of a Young Nation (80 slides: Tape 16:30)

B. Young America Admires the Ancients
(79 slides: Tape 18:27)

C. The Arts and the Common Man (71 slides: Tape 28:24)

D. America the Beautiful: The Land as Inspiration
(74 slides: Tape 15:00)

E. The Arts Reflect Daily Life (80 slides: Tape 15:34)

F. Architecture as a Language (80 slides: Tape 15:05)

G. Bridges to the 20th Century (80 slides: Tape 15:27)

(Junior/Senior High School)

4. AMERICAN PAINTING IN HISTORY

An excellent slide series for elementary/middle school levels. Written in a series of six miniature lessons with ten slides to each lecture. Lesson one briefly shows Indian art, the arrival of the pioneers in Virginia, early homes, churches, and the making of linen thread from flax. Lesson two introduces a few early American leaders and their homes through portraits and paintings; Paul Revere, William Penn, Washington, and others are discussed. Lesson three, moving with history, shows banks and more stately homes; an America growing up. Portraits are of George Washington, Andrew Jackson, and others by painters who were becoming recognized as American artists. Lesson four, moving into the 1800's, shows churches, farms, fire-fighting equipment, the early railroad car, and the return of Rip Van Winkle. Lesson five introduces art by American artists who are now recognized in Europe. Abraham Lincoln and his family are familiar subjects. Lesson six moves to 1925 where painters, now intrigued with the city and city customs, use these for subjects. (NGA)

(Elementary/Middle School - 60 slides)

•5. THE AMERICAN PEOPLE: A NATION OF MINORITIES

A series of four lectures examining some of the dominant cultural groups which helped discover and develop America. It focuses on their accomplishments, their place in our society, and on the rich contributions they have made through the values they brought from "the old country."

A. The Europeans

Examines the facets of the European culture as they discover and develop America, tame a new wilderness, and spread westward. Many concentrations of like cultures in specific areas have remained the same through the last two centuries of this country's existence. (68 slides: Tape 18:00)

B. Indians and Orientals

Looks at the great plains tribes, their accomplishments and tragedies; moves to the Navajos, showing the skill, crafts and art they have added to our history. The Japanese and Chinese are pictured as laborers on the railroad. Chinatown is explored along with an exciting and beautiful Chinese New Year celebration. (69 slides; Tape 18:00)

C. The Blacks in America

The Black culture study starts with slavery; it examines the strengths of this culture through times of oppression and domination. The beauty of black art and the influence of jazz in American music are their most striking gifts to America. These are examined in detail. (74 slides: Tape 20:00)

D. Hispanic Peoples

Starting in California with the Chicano settlement, the lecture moves to the Puerto Rican and Cuban cultures. A Hispanic family in modern America and the interaction of this culture with the world outside itself is examined in the last part of the lecture. (63 slides: Tape 16:00)

(Junior/Senior High School, Adult)

6. THE AMERICAN WILDERNESS

This is a continuing theme of what America meant to its early settlers. The artists were largely self-taught but were so inspired by the sweeping beauty of the unadulterated American scene that their art became a positive statement that has endured. The artists were among the first to celebrate the beauty of the land in its natural state and the first to express concern over the loss of the wilderness and its wildlife. The slides introduce the artists from this early period with their outdoor paintings and statements showing their deep concern for the ecology.

(Junior/Senior High School, Adult - 56 slides)

7. CONTEMPORARY BLACK PAINTERS AND SCULPTORS

A question of the appropriateness of the title "Black Art" is raised in the introduction for, as is seen, the Black Artist works in styles and techniques that are common to all painters and sculptors; subject matter, in this particular time, sets them apart from some. Many of the slides in this set depict social concerns; others show art as more significant than the message. This is a brief slide set of some recognized Black artists of today.

(Junior/Senior High School, Adult - 20 slides)

8. CONTEMPORARY INDIAN AND ESKIMO CRAFTS OF THE UNITED STATES

The United States Department of the Interior, Indian Arts and Crafts Board has gathered a sampling of craft work to show the variety and forceful individuality of the contemporary work of the American Indian and Eskimo artists. Despite more than four centuries of European contact, the Indian and Eskimo craftsmen have remained devoted to the value of their own unique cultural concepts. The growth of an appreciative public and expansion of new markets have done much to encourage a renaissance of their work and has brought recognition to many talented individuals.

Maps are on slides to show the locations of the crafts photographed and to underscore the diversity of the Indian, Eskimo and Aleut cultures.

(Junior/Senior High School, Adult - 72 slides)

•9. THE EUROPEAN VISION OF AMERICA

A. A glance at the new exotic land called America as seen through the records and art of those concerned with discovery. A cartographer's map of the famous West Indian Voyage made by Sir Francis Drake is explained as an art form. Included in this set is the wonder of a festive Indian dance, the sighting of a loggerhead turtle, the potato plant, the bald eagle, and more. Columbus' error in mistaking America for Asia is shown in a 1516 print.

B. The second part of this slide set concerns itself with America as the fourth continent. In sculpture, paintings, and other decorative arts, America is often portrayed as an Indian Huntress with Europe as the Goddess Minerva. The other two continents were Asia and Africa. The four continents, four seasons, and four elements were seen on palace and church ceilings, ornate compasses and maps, title pages in books, tapestries, etc., all testifying to Europe's awareness of other lands and cultures. America was no longer a "new-found land," but a political entity in her own right.

(Junior/Senior High School, Adult - 18 slides: Tape 15:40)
A and B parts are under one cover.

The elementary teacher can easily weave a story around a few of these slides, especially those showing the wonders of the new world.

•10. THE EYE OF THOMAS JEFFERSON

A. Architecture

Thomas Jefferson was an arts enthusiast--an interest that found its greatest expression in architecture. This slide set shows examples of architecture in Italy and France that influenced Jefferson's architectural creations. Architecture was a lifelong avocation by Jefferson. The slides in this set show his designs from public buildings and private homes to an entire university. Monticello and the University of Virginia are fully explored. This program is a good introduction to architecture, one of the least explored arts in the classroom. (NGA) (17 slides: Tape 16:57)

B. Art and Reason

The 18th Century was a time of great advances in man's knowledge of the world and a time of dramatic social change. Jefferson, a leader during the period of Enlightenment, believed in reason; it was a period of exploration and documentation. Artists played a great part in recording the exotic flora and fauna of the new lands. Animals fascinated the 18th Century mind. This period was also one of study and interest in classical antiquity and scientific discovery. (NGA) (18 slides: Tape 9:26)

(Junior/Senior High School)
A and B parts are under one cover.

Elementary teachers can use the slides of Jefferson and Monticello, his home, when studying Presidents of the United States.

•11. THE FIRST AMERICANS

This program gives an overview of the true native American--the North American Indian. Much of their culture was lost during the white settlement of the West, but what remains gives evidence of great variety and diversity. Their art, crafts, dance, and music all show response to their ideal of harmony with nature.

(Junior/Senior High School, Adult - 16 slides: Tape 10:31)

Music and songs from various Indian cultures are recorded on tape. Two songs and an interview with students at the Institute of American Indian Arts, Sante Fe, New Mexico, are reflections of today.

12. THE HERITAGE OF AMERICAN ART

This slide presentation follows the history of America from 1732 to 1916. The major painters discuss the artistic styles and subjects of the periods. Outdoor scenes, Indian, and calvary portraiture are represented. This set is from the Metropolitan Museum collection.

(Junior/Senior High School, Adult - 40 slides)

13. INDEX OF AMERICAN DESIGN

An excellent collection of crafts and folk art in the United States from before 1700 until 1900. The slides are photographs and watercolor renderings that make a unique record of early America. The slides are good, and the commentary gives detailed descriptions of uses and, where applicable, how the craft is accomplished. Subject by subject, the student is given the history of early America through its arts, tools, furniture, clothes, and toys. (NGA)

A. Index of American Design: Part I (50 slides)

B. Index of American Design: Part II (50 slides)

C. American Folk Art (45 slides)

•D. American Folk Pottery (40 slides: Tape 18:00)

•E. Bisque and China Dolls (51 slides: Tape 20:00)

F. Costume: 1750-1880 (43 slides)

•G. Crafts of the Spanish Southwest (50 slides: Tape 24:00)

H. Decoration and Design Motifs (65 slides)

I. Early American Crafts (50 slides)

J. Early American Handmade Dolls (43 slides)

K. Early American Pottery and Porcelain (50 slides)

•L. Early American Wood Carvings (50 slides: Tape 21:00)

M. Early American Textiles (50 slides)

N. Figureheads, Shop Figures, Circus Carvings and Small Wood Carvings (65 slides)

•O. Furniture (54 slides: Tape 30:00)

•P. Metal: Ornamental and Useful (50 slides: Tape 24:00)

Q. Papier Mache', Wax and Mechanical Dolls (40 slides)

•R. Pennsylvania German Folk Art (45 slides: Tape 27:00)

S. Popular Art in the United States (38 slides)

•T. Shaker Furniture, Costume and Textiles (50 slides: Tape 16:00)

•U. Textiles (50 slides: Tape 25:00)

V. Tools and Implements (65 slides)

•W. Toys (50 slides: Tape 18:00)

(Elementary, Junior/Senior High School, Adult)

Slides can be drawn from these lectures to acquaint elementary children with the limitations their ancestors faced.

14. TWO-HUNDRED YEARS OF AMERICAN DESIGN

A group of five slide lectures that cover the growth of American design in five craft and utilitarian areas. As in so many items and customs, the influence of English and European traditions remained for several centuries before the true American design statement was made.

A. American Fashion

Fashion mirrors the social, sexual, political, and economic changes of history. In the early 17th Century, colonial costume was durable and simple. As life became more relaxed, fashions from Western Europe were copied. The Revolutionary War brought changes and the American taste began to develop. (20 slides)

B. American Furniture

The design of American furniture was influenced by English and European traditions for several centuries; however, colonial independence persisted, and much of the work in this country between the 17th and early 19th centuries reflects local traditions, economic problems, ethnic heritages, morals, and philosophies. The slide set looks at the designs that were beginning to make statements of America. (20 slides)

C. American Glass

Casper Wistar built a glassmaking factory in New Jersey in 1739 and produced the first examples of American free-blown glass. The slide set covers several of the first American glassmakers and their individual styles. Today, handmade glass is having a revival. (20 slides)

D. American Needlework

Like many other handicrafts, needlework developed in the colonies as an essential household chore rather than a leisure art. It was the 18th Century before most women were free to create objects of beauty. (20 slides)

E. American Silver

The early silversmith found a unique need for his services. As the colonists began to prosper and accumulate wealth in the form of silver coins, they found a need to protect their wealth. As loss and theft were great and there were no banks, the silversmith was asked to melt the coins and fashion the silver into useful and beautiful objects, easily identifiable, and also visible evidence of wealth. As with other objects, the early designs were influenced by European styles. First it was a trade derived from necessity, then semi-mass produced, industrialized, and commercially fabricated. Finally, there was a return to the fine art of handcrafting. (20 slides)

(Junior/Senior High School, Adult)

15. A NATION OF NATIONS

Walt Whitman said of the United States: "Here is not a nation, but a teeming nation of nations." The slides tell, through original artifacts and documents, the unique story of the United States. It concerns the immigrants from many different lands who came to a new environment and the cultures they brought with them. (NGA)

(Junior/Senior High School, Adult - 80 slides)

Elementary teachers can use many of the slides and weave original stories about the utensils used by various cultures.

16. PLANTS USED BY EARLY AMERICANS

Early settlers in North America learned the use of many native plants from the Indians. They also brought plants with them from Europe. The plants brought from Europe that escaped cultivation have become part of our natural wildflower landscape.

A. Wild Plants Used by Early Americans

Discusses many practical and other interesting ways native plants were used. (20 slides)

B. Common Plants Used in Colonial Medicine

Identifies plants and the uses the early colonials assigned to each. Much folklore is given here. (20 slides)

C. Wild Plants Used as Food

Shows wild edible plants, identifies their characteristics and gives suggestions for their preparation as food or drink. (20 slides)

(Elementary, Junior/Senior High School, Adult)
A, B, and C parts are under one cover.

•17. POLITICS IN AMERICA

Politics and politicians evoke contradictory images. They suggest the best: the democratic process and wise leaders, and the worst: power and corruption. The struggle between ideals and reality every four years is looked at here as a great American spectacle--a splendid theatre. Contrasts of earlier conventions with those of Eisenhower and Nixon are presented as well as the way images of the candidates are built. Slide 1 starts with THE CAST; Slide 13, Act I, THE CONVENTION OPENS; Slide 21, Act II, Scene I, CAMPAIGN TRAILS; Slide 41, Act III, THE BIG WIN. A unique presentation.

(Junior/Senior High School, Adult - 49 slides: Tape 7:47)

18. PORTRAITS OF UNITED STATES PRESIDENTS

A capsule biography and portrait of every President, from Washington to Ford, gathered from the collections of the White House and the National Portrait Gallery.

(Junior/Senior High School, Adult - 37 slides)

Elementary teachers can extract photos and condense material as needed.

•19. THE SHAKERS

Many religious communities flourished in the early days of America, but only the Shakers have left such a rich heritage of crafts. They were immensely practical and invented many labor-saving devices. They were very able businessmen. Though they lived a simple life, their ideas and personal qualities were like those of other Americans. The slides glance at the simple buildings, dress and activities of the Shakers. The tape contains several songs, some sung by Shakers and some arranged by folksinger Judy Reisman.

(Junior/Senior High School, Adult - 16 slides: Tape 15:00)

•20. SURVEY OF AMERICAN PAINTING

Illustrates American painting form the early "primitives" of a new country to the 20th Century movements. Early settlers had little time for the arts while clearing land, building homes and starting crops. Once settled, these settlers' desire for family portraits became more dominant; the artists also turned to new objects, painting the great outdoors, and American ways of life. The survey ends about 1927, as abstract art from France is made welcome by American artists. (NGA)

(Elementary/Junior/Senior High School - 40 slides: Tape 27:27)

•21. THE THIRTIES

The Depression, one of the bleakest periods in American history, triggered by the 1929 stockmarket crash, the Depression reached virtually everyone. Some of the great artists of America surfaced during this time, seeing their task as one of inspiring the nation to renewed energy and confidence. A major movement was a return to native traditions. The Depression as recorded through art is the subject of the slide set. The tape presents a profile of the sounds and moods of the thirties, from radio greats to blues music artists and singers.

(Junior/Senior High School, Adult - 16 slides: Tape 15:43)

22. CONTEMPORARY BLACK ARTISTS

The commentary is by Dr. Marshall W. Fishback, Director of the American Studies Institute. Dr. Marshall gives insight into the known and the still young black artists, both male and female, of America. Dr. Marshall sees two great streams of Black creative thought--the separatists vs. integrationists, blackstream vs. mainstream. These are seen at war in much of the art contained in the lecture. Names of artists, such as, Romare Bearden, George Carter, James Denmark, Sam Gilliam, Jacob Lawrence, and Betye Saar, are gaining the recognition they deserve. Dr. Marshall critiques each slide in a professional manner, asking questions of the observers to bring them into the realm of concentrated study.

(Senior High School, Adult - 47 slides)

•23. THE STATUE OF LIBERTY AND ELLIS ISLAND

The Statue of Liberty and Ellis Island are two of our nation's most treasured historic monuments, each an enduring symbol of American Liberty. The Statue of Liberty, officially named "Liberty Enlightening the World," will mark its 100th anniversary on October 28, 1986. These historic sites are recognized throughout the world as symbols of freedom and hope. The slide set covers the history of the idea and the making of the Statue--a gift to America from France. Slides of Ellis Island and the Statue undergoing repairs are included.

(Elementary, Junior/Senior High School, Adult - 60 slides)

II.

ARTS APPRECIATION

ELEMENTARY

40. ART APPRECIATION PROGRAM FOR ELEMENTARY GRADES

A group of eight small lessons of five slides each, designed for the young student. Commentary is directed toward helping the student to "see" a picture or sculpture. The material covers subjects of interest to children and opens the door to other cultures. Subjects include: children working and playing, workers, the American Indian, African art, animals, the sea, feeling, and mood.

(Elementary, Grades 1-4 - 40 slides)

41. COLEMAN LECTURES

A series of first lessons in art for the elementary student. Every assistance is given the teacher, listing facts and questions to elicit responses. The student is introduced to all forms of art in a well-chosen group of slides. Without too much wordage, the student is encouraged to observe and to make personal decisions. Many of the slides illustrate material from basic studies.

A. Animals in Art (12 slides)

B. Architecture (22 slides)

C. Interpretations in Art (24 slides)

D. Legends and Stories in Art (17 slides)

E. The Impressionists (16 slides)

F. The Renaissance (18 slides)

G. Resume' (24 slides)

(Elementary, Grades 4-7)

•42. INTRODUCTION TO UNDERSTANDING ART

A lovely introduction to art appreciation for the young student. The commentator demonstrates how art "speaks" while telling stories of interest about ancient art, sculpture, and recognized artists shown in the slides. The forty slides can be divided into mini-lessons. (NGA)

(Elementary, Junior High School - 40 slides: Tape 38:05)

•43. JUNIOR MUSEUM

A comprehensive art appreciation program for lower elementary grades. The six lectures give students an understanding of the basic principles of design and technique as used by artists throughout the ages. These materials were written and edited by teachers working with primary children. In the back of each lecture there is material to give the teacher a fuller background on each subject plus suggestions for a few hands-on activities.

A. Painting (43 slides: Tape 8:30)

B. Sculpture (41 slides: Tape 8:30)

C. Ceramics (40 slides: Tape 8:30)

D. Printmaking (45 slides: Tape 8:30)

E. Weaving (38 slides: Tape 8:36)

F. Mosaics (41 slides: Tape 8:30)

(Elementary, Grades 1-4)

44. WHAT IS ART?

Five groups of paintings, chosen with the very young child in mind; from two to five slides are in each group. Commentary is in the form of questions to encourage verbalization and provide motivation. The slide groups are followed by a suggested evaluation, art activities, and a survey of creativity and talent.

(Kindergarten/1st Grade - 18 slides)

50. ART IS ABOUT. . .

An art appreciation course designed for use by the English, History, and Social Studies teacher, as well as the Art teacher. Each teacher will decide how many of the references to literature, social science, history, and the other arts would be meaningful for a particular class. The teacher will find multiple points of entry to on-going English and Social Studies topics. The twelve unit Humanities and Art Appreciation program has two goals: to enable the student to analyze independently, enjoy and evaluate art; to make apparent the ties art has with other human concerns and activities.

It is suggested that grades 5-6 begin with Unit VII. Units VII through XII isolate elements of works of art in a way that can be grasped by the younger student. Special lesson plans have been provided for these units containing teaching strategies and art activities.

Other grades should start with Unit I. Units I-VI answer the basic questions the older student asks about art. Artists deal with aesthetics as a separate discipline and emphasize the human meaning in works of art.

Each unit is followed by: (1) suggested topics for class discussion, (2) suggested art activities, (3) an evaluation of learning.

UNIT I - IS A PAINTING A PICTURE?

The student learns that subject matter, like story line in literature, is superficial because the artist manipulates the subject matter to express a point of view, i.e. depicting mood, psychological presence, social commentary, an attitude toward religious dogma, or subjective emotion. (22 slides)

UNIT II - WHY DISTORTION?

Selection and exaggeration are means of reinforcing the artist's intent--important devices in literature as well. The student learns to recognize the functions of various types of distortion in works of art. (24 slides)

UNIT III - THE CHANGING RELATIONSHIP BETWEEN ARTIST, WORK OF ART, AND VIEWER

The evolution of art to new forms in which the viewer becomes more a participant than a passive observer of the art object is discussed in this slide set. (19 slides)

UNIT IV - WHAT IS ART? and WHO SAYS SO?

The role of an artist in defining form, focus, and methodology of art is illustrated. In this unit the student observes how artists have challenged traditional methods of making art. The philosophical content of a work of art is deduced from its physical properties. (21 slides)

UNIT V - WHY MUST ART CHANGE?

The student learns that all aspects of a period--cultural, historical, scientific, and economic--are related to the form and content of a work of art. (18 slides)

UNIT VI - WHERE DO ARTISTS GET THEIR IMAGE?

The student sees the scope and range of the sources of artistic expression and translates the abstraction of these sources into metaphors. The issue of censorship is raised in this unit. (25 slides)

UNIT VII - COLOR

The student learns that color can set a mood, describe light, define space, and has intrinsic weight and strength. (20 slides)

UNIT VIII - LIGHT AND PLASTICS

The functions of light in painting and sculpture are examined. Modern plastics offer the artist new possibilities for light and color. (13 slides)

UNIT IX - SPACE

Methods for achieving a sense of depth on the two-dimensional canvas are examined and the student learns to recognize spatial devices. (9 slides)

UNIT X - SCALE AND BALANCE

The relative size of art object to the viewer is explored to indicate fundamental differences in the way a culture perceives the relationship of man to his world. The student learns the differences between the Western and Oriental views of man and his world through the use of scale. The student learns to deduce the intent of a work from the choice of method used to balance it. (15 slides)

UNIT XI - MOTION

An understanding of kinetic art helps the student grasp the abstraction of a time and space continuum. (24 slides)

UNIT XII - RECENT TRENDS

The student understands from the culmination of ideas developed earlier, that the artist consciously manipulates artistic devices, understanding that it is the ideas which are important, and that the creative thinker is of great value in any field of knowledge. (30 slides)

(Upper Elementary, Junior/Senior High School)
The 12 units are divided into four parts; each part consisting of 3 units is under one cover.

SECONDARY/ADULT

•51. CHEEKWOOD LECTURES

An art appreciation series of five lectures that introduces students to the world of art so they can be conversant with art principles, tools, and techniques.

A. Introduction

By using slides of art and photography, comparisons of techniques are made. Line, shape, color, and texture are defined and explored. (37 slides: Tape 14:30)

B. Painting

Four major categories of painting are explored: tempera, fresco, watercolor, and oil. (37 slides: Tape 17:28)

C. Architecture

Architecture is defined as the art of enclosing space using materials such as stone, wood, steel and concrete. Slides show examples of temples and pyramids of Egypt, the Parthenon, cathedrals of Germany, France, and Norway, palaces, and noted architecture in the United States. (38 slides: Tape 18:41)

D. Sculpture

This slide set covers two types of sculpture--additive and subtractive--executed in stone, wood, and metal. (43 slides: Tape 18:30)

E. Organization

How the artist puts together the ingredients of line, shape, color, and texture with materials of paint, stone, wood, and steel to make them "art" is explored in this slide set. (40 slides: Tape 21:41)

(Grades 5 and 6, Junior High School)

*52. METROPOLITAN MUSEUM SEMINARS IN ART

A series of definitive lectures for art appreciation by John Canaday. The commentator uses art from different periods for analyzation and comparative studies. The lectures inform in interesting short statements.

A. What is Painting?

A subject, mood, interpretation, composition, an expression of the times plus the personality and philosophy of the artist. An experience for the viewer. (45 slides)

Realism

When a fairly close approximation of the look of things is retained, it is regarded as realism. Realistic art can contain personal expression, as shown by the slides and comments. (34 slides: Tape 22:00)

B. Expressionism

The distortion of form and color for emotional interpretation is covered in this lecture. Different ways modifications can occur are seen in the slides. (41 slides)

Abstraction

The abstract artists felt a painting should be an independent creation which did not depend on outside factors; one with free line, color, and the use of angles, shapes, and arrangement for expression. (38 slides: Tape 24:34)

C. Composition: as Pattern, Structure, Expression

Lecture covers the arrangement of the elements within a painting, showing how a viewer can enjoy a work of art when the interplay of subject with the elements are understood. The two broad classifications of composition explored in this set are two and three-dimensional and structural. (80 slides: Tape 23:00)

27

D. Technique: Fresco, tempera, oil, watercolor, pastel, and prints.

Fresco

This slide set discusses fresco painting; that which is painted directly on a fresh plaster coating. (28 slides)

Tempera and Oil

The precision and modeling of the egg tempera technique is explained as well as the use of gold leafing which is seen on art well into the 15th Century. Oil painting developed in the early 1400's and examples of the gradual transition from one technique to another are shown. (24 slides)

Watercolor, Pastel and Prints

Early watercolors merely tinted a good drawing. Around the middle of the 19th Century, watercolor emerged as a technique with its own potential for expression. Slides show work representing this period.

Pastel, a variety of colored crayon, was regarded as a technique of superficial delicacy until the 19th Century, when Degas used it with strength and solidity. Since then, many painters have used pastel with brilliance, as shown in these slides.

The print area of the slide set covers the technique of printing with woodcuts, both wood engraving and woodcutting. The engraving technique is explained as cutting the design in white against a black painted ground. The woodcut is conceived as design in black against a white ground. Examples of prints delineate these techniques. (26 slides: Tape 25:00)

E. The Artist as a Social Critic--As a Visionary

The artist is often thought of as a rebel at odds with the conventional world or a dweller in some private land away from the world. In reality, the artist has many facets, including that as a social critic or reporter and as a visionary. The slides show various ways painters use their artistic abilities to criticize or to express their fantasy and the unreality of their visions.

Social Critic

The slides show examples of art that stemmed directly from affairs of the moment. Some artists were brave and presented their satirical or critical thoughts boldly; others disguised their message symbolically. (36 slides)

Visionary

When the artist adopts the role of visionary, the result is unexplainable in any specific sense. Paintings have subjects that are visionary, fantastic, grotesque or mystical, and each artist's unique image affects each viewer in a unique way. (40 slides: Tape 24:20)

(Senior High School, Adult)

•53. SEMINARS IN MODERN ART

This slide set, consisting of four programs, explores the revolutionary change of art from the transitional representative style to the abstract. Beginning with the Impressionists, the commentary and slide examples take the viewer through the restless period of experimentation and change of the last 100 years that created an art that excites and confuses, but leaves no one indifferent.

A. Break with Tradition

Why is modern art so different from the art that preceded it? Why did artists revolt against transitional art? Why did artists often distort colors and shapes of the world as we ordinarily see it? Why do they do pure abstraction with no representation? What accounts for this mood of restlessness, experimentation, and constant change? These questions are explored. (80 slides: Tape 18:30)

B. The Reconstruction of Space

When Picasso showed his new work to his friends, the advanced painters and thinkers of his time without exception hated it. Picasso had given no clear concept of space; there was no separation of foreground from background, objects and pictures were flat, and angular planes seemed to have been hacked with an axe. Though Picasso's new style shocked many, it was simply carrying forward ideas he and others had started. This slide program explores the development of abstract art from Picasso's flat, formal, overall design through geometric forms of cubism and linear pattern. Sculpture, housing, household items and furniture eventually followed the idealism of modern art, that of simplicity and honesty. The philosophy of the Bauhaus School in Germany is explored. (18 slides: Tape 19:30)

C. Exploring the Heart and Mind

Two main trends developed from the innovations of the impressionist painters of the late 1800's. One trend emphasized the need for formal order toward visions of perfection, and the other stressed the way the artists felt about the world. Artists realized their emotions, fantasies and dreams colored their view of the world. The message was: the central function of art is to reveal man's feelings, whether it be joy or despair. The slides in this set explore Expressionism, Surrealism, and the American movement of Modified Realism. (80 slides: Tape 21:30)

D. Contemporary Trends

This program starts with Pollock and the artists who felt art should represent them. These artists were "action" painters who worked in flat, abstract, non-objective images. Paintings become large, more like murals than easel paintings, something too large to be ignored. Hard-edge Abstraction, Pop-Art (a protest against pure abstraction), Conceptual Art, Photo-Realism and Super-Realism are all explained. (80 slides: Tape 19:30)

(Senior High School, Adult)

•54. SEVEN HUNDRED YEARS OF ART

The study discusses different ways men have represented their ideas and emotions during the past 700 years. The commentary helps the viewer understand the art principles and the way the artist uses them for expression and to capture the eye of the beholder. Incidents from history are woven into the commentary giving a feeling of historical progression.

(Junior/Senior High School, Adult - 60 slides: Tape 40:30)

55. THE SHELL IN ART

Over time, the shell has become one of civilization's oldest signs. Linked to the sea-birth of Venus, it later became the badge of the medieval pilgrims and the crusaders on a quest to the Holy Land. This slide is an excellent example of creating many varied designs from one inspiration. The slides show 43 design variations from the scallop shell. When students say, "I don't know what to draw," this slide show should inspire them to the unlimited possibilities of one small object. The slides and commentary skip around the world showing examples of shell designs from different cultures, the shell's role in history, and its symbolism in art and architecture--a short but inspiring little story.

(Junior/Senior High School, Adult - 45 slides)

56. THIS MODERN ART

When it comes to painting, art of the past is better known than art of our own day. Yet, modern art should speak to us because it is a product of our time. Why is it so puzzling? Painters seem to be painting one way while people are thinking another. This slide program explains why this is so and gives an introduction to the understanding of modern art.

(Junior/Senior High School, Adult - 40 slides)

•57. WAYS OF SEEING: ABSTRACT ART

Beautiful slides and excellent commentary on how to "see" modern art. A few contemporary art works are chosen for study. The same abstraction may be looked at upside down or sideways, and reasons why it looks best one way are fully explored. As color and shape play a dominant part in abstract art, the uses of these in creating mood and feeling are explained. Comments are short and to the point in easily understood, simple words.

(Junior/Senior High School, Adult - 40 slides: Tape 13:05)
NOTE: See also: 543 UNDERSTANDING ART

III.

ART HISTORY

70. ART DECO

In this slide set we take a glance at the Art Deco style introduced in the 1920's. The name applied to this geometric patterning was taken from a Paris exhibition. The art form became popular because it had the ability to build upon fantasy and the image of sleek elegance. Cubism, Egyptian, Aztec, and Mayan art, all having geometric design in common, were adapted by the artists, architects, and industrial designers of the period. The slides give a quick look at architecture, furniture, vehicles, clothes, jewelry, glass, and textile prints. The slides give a nice overview and a feeling of the style.

(Junior/Senior High School, Adult - 20 slides)

•71. ART OF ROYAL PATRONAGE

During the 17th Century, Flanders, France, and Spain were ruled by great monarchs who became patrons of many talented artists of that age. Freed from concern about finances, the artists produced art for church and empire. The slide set shows the work of the leading artists along with comments on the social and political factors which helped shape the styles of the period. Though art had to serve as propaganda for the state and the church, the expressive genius of the artists is apparent.

(Senior High School, Adult - 45 slides: Tape 15:41)

72. THE ARTS OF ISLAM

This slide set gives a short survey of the architecture, painting, and crafts seen in Cairo, Egypt. The unique architectural style is recognizable from Spain to India and even to China. Many developments in Europe during the Middle Ages and early Renaissance were influenced by the Islamic style of architecture. The slides also show some of the beautiful designs in tile, pottery, and wall art that are inspired by the art of the calligrapher. This influence was dominant as representations of humans and animals were forbidden. The slides can be used to inspire students to create designs using calligraphy and words.

(Junior/Senior High School, Adult - 20 slides)

•73. DEVELOPMENTS IN 18TH CENTURY ART

In the early eighteenth century, France led the way in finding a new style of art to express the reason, sensibility, and wit characteristic of that age. The capricious Rococo style, dear to the hearts of the French aristocrats before the revolution, was soon adopted throughout Europe. England and America were affected by it, but developed a more down-to-earth style. Some of the social, political, and philosophical factors which helped to shape the artistic styles of the period are discussed in this slide set. Slides show sculpture and painting of leaders of the time, as well as the furniture and interiors of churches and homes in the Rococo style. The art of famous painters of the time depict dress, cultural, and leisure time pursuits of the people.

(Senior High School, Adult - 50 slides: Tape 34:46)

74. DICTIONARY AND GUIDE TO MAJOR MOVEMENTS IN MODERN ART

A. European Art

Modern Art in the western world had its origins in Paris in the 1860's with Impressionist painting. Starting in the early 1900's, artists in Germany and Russia made prominent contributions to this tradition. After World War II, Paris again became the center for major movements in modern art in Europe. The alphabetical and very brief definitions given are intended as an introduction which can be expanded upon through reference to any art history text. The slides visually illustrate the concepts and stylistic characteristics of each movement. Art Noveau, Bahaus, Blaue Reiter, Constructivism, Cubism and Surrealism are introduced.

(Junior/Senior High School, Adult - 110 slides)

B. American Art

The alphabetical and very brief definitions of art movements and styles of expression carry the viewer through: abstract art, Expressionism, Ashcan School, assemblage, calligraphic art, "Camp" art, collage, hard edge painting, "Immaculates'" minimal art, Modernism, New Realism, and others.

(Junior/Senior High School, Adults - 113 slides)

75. ENCYCLOPEDIA BRITANNICA LECTURES

This series of lectures covers the history of western art from the early Renaissance in Italy to the end of the Post-Impressionist period. There is no written commentary as the lecture is printed on some of the slides. Special use for the deaf.

A. Art in Early Renaissance Italy (60 slides)

B. Art of the Northern Italian Renaissance (53 slides)

C. Art in the High Renaissance (46 slides)

D. Art of the Northern Renaissance (53 slides)

E. Art of the Low Countries (59 slides)

F. Art of Spain (50 slides)

G. Art of France (56 slides)

H. Art of England (54 slides)

I. Art in the United States (63 slides)

J. Art in the 19th Century France (66 slides)

(Junior/Senior High School)

•76. FAMOUS MEN AND WOMEN IN PORTRAITS

Portraits of well known people are interesting as works of art, as well as give an insight to costume and customs of a period. Seeing a portrait makes a historical figure come to life. The slides also give an overview of the styles and techniques of art as they changed over the centuries. Starting with the late Middle Ages, about 1345, and the best known artists of the time, the slides cover the periods up to 1887. (NGA)

(Senior High School, Adult - 50 slides: Tape 46:00)

77. THE GREAT IMPRESSIONISTS

At the heart of the 19th Century, a group of painters revolted against the art of their contemporaries and thus forecast the art of the modern revolutionists who are now the Old Masters of modern art, and probably the most popular of all painters today. Works of Renoir, Degas, Monet, Sisley, Pissarro, Manet, Cassatt, Whistler, Seurat, Van Gogh, Gauguin, Cezanne, Titian, and Giorgione are included in the lecture.

(Junior/Senior High School, Adult - 49 slides)

78. GREAT THEMES IN ART: PORTRAITURE

Portraiture was developed as an art form out of a concern for the individual and for man's desire to have his image preserved for all time. Portraits have been made in stone, metal, and paint, with some exaggerating, some flattering, and some catching the essence of the personality of the sitter as the artist interprets it; no one form has been overlooked. These slides give a quick overview of portraiture from the Ancient Greek and Roman to the prevailing 20th Century.

(Junior/Senior High School, Adult - 20 slides)

•79. HIGH RENAISSANCE AND MANNERIST ART

Remarkable achievements took place in Rome during the first quarter of the 16th Century under the patronage of the popes. It was considered a brief "moment of perfection" in the arts. It quickly spent itself and moved on to other styles, such as Mannerism. The changes in art styles during this period and the influences which helped to bring them about are included in this slide set. Raphael, El Greco, Giorgione, Bellini, Titian, Tintoretto, Cellini, and other artists of the period are represented. Each art piece is studied in depth.

(Senior High School, Adult - 50 slides: Tape 13:17)

80. HISTORY OF COSTUME

Five thousand years of evolution in dress and headdress, hose and haberdashery from ancient Egyptians to the Art Deco dress of the 1930's are studied in this slide set. This set is excellent for the home economic student, not only to study the evolution and changes of materials and styles, but for inspiring and adapting ideas to modern dress.

Great resource material for the social studies classes or the elementary student to make history more visual with an insight into the costume of the period.

A. Egypt: Dynasty I - Dynasty II

B. Greece: 600-150 B. C.

C. Etruscan and Roman: 6th Century B. C. - 3rd Century A. D.

D. Early Christian and Byzantine: 5th - 12th Century

E. Migrations and Romanesque: 5th - 13th Century

F. Early Gothic: 12th - 14th Century

G. Middle Gothic: 1320-1380

H. French-Burgundian: 1380-1450

I. Early Renaissance in Italy: 1380-1450

J. High Italian Renaissance: 1450-1410

K. Reformation (Women): 1500-1550

L. Reformation (Men): 1500-1550

M. Elizabethan (Women): 1550-1615

N. Elizabethan (Men): 1550-1615

O. Cavalier: 1615-1650

P. Reign of Louis XIV: 1650-1700

Q. Early Georgian: 1700-1750

R. Late Georgian: 1750-1785

S. Directoire and First Empire: 1785-1815

T. Romantic: 1820-1845

U. Crinoline: 1840-1865

V. Bustle: 1865-1890

W. Turn of the Century: 1890-1910

X. 1910-1930

(Approximately 35 slides per set)

81. FIRST LADIES GOWNS

These slides show inaugural and ball gowns worn by the first ladies on these special occasions. The pictures demonstrate the tastes of the period and the ingenuity of the American clothes designers.

(Junior/Senior High School, Adult - 43 slides)

•82. THE HISTORY OF SCULPTURE

Sculpture is a means of giving substance to an idea. It communicates thoughts, desires, and ideals. This survey presents world sculpture, from prehistoric times to present, as a repository of human experience and as a source of information about when, where, and how people lived, and what they have thought. The striking variety in appearance of the sculpture shown by different peoples is discussed in relation to cultural differences and the purposes for which the sculptures were created, whether magical, religious, social, or personal.

A. The Human Image

A survey of the human figure, the primary subject of sculpture throughout history. Styles range from extreme realism to abstraction.
(84 slides: Tape 12:26)

B. Monuments, Temples, and Tombs

Explores the physical and conceptual relationship between sculpture and architecture in such structures as Persian and Egyptian tombs, Greek and Buddhist temples, Gothic cathedrals, and Aztec and Mayan ceremonial centers. (97 slides: Tape 16:26)

C. Aesthetics in Contrasting Cultures

Examines culturally determined stylistic differences in sculpture by contrasting the abstract art of Africa with the representational art of Ancient Greece.
(108 slides: Tape 17:21)

D. Modern Sculpture

Explores sculpture freed from culturally determined modes and inspired by African abstractionism. This section explores the many faceted developments of the 20th Century which include Cubism, Futurism, Dada, Surrealism, Abstraction, Pop Art, Minimal Art, and Super-Realism. (90 slides: Tape 14:52)

(Junior/Senior High School, Adult)

•83. THE HUNT OF THE UNICORN

This story is one of the most exciting adventures portrayed in art, and even more magical is the fact it is portrayed in wools and silks. The unique story of the hunt of the unicorn was conceived by a nobleman or noblewoman. It was then woven in Brussels, one of the great centers of tapestry weaving. The story is told in seven monumental tapestries, woven in colorful silk and wool threads, used with subtlety as only the Flemish could do. (NGA)

(Elementary, Junior/Senior High School, Adult - 38 slides: Tape 24:12)

•84. HISTORY OF COSTUME: AN OVERVIEW, 1740-1895

This program provides a brief survey of American fashion from 1740-1895. Most of the costumes represented are formal (fine) garments of the kind which are preserved and handed down in families from one generation to the next. As fashion is influenced by social and political circumstances and by changes in technology, the slides provide some insight into the character and quality of American life from colonial times into the period of the industrial revolution.

(Junior/Senior High School, Adult - 27 slides; Tape 40:00)

85. OF WOMEN: BY WOMEN

Since the dawn of civilization, artists have idealized women in color, line, and form. Their actions and activities have been visually interpreted and dissected in every possible media, style, and technique known to artists. In the 19th Century, this analysis was participated in by women themselves. Prior to the 1800's, painting was primarily a man's activity. To be a professional artist in the 19th Century was considered a form of rebellion, and innovation for a woman. Unfortunately only the names of a few women painters who attained a modicum of fame still survive. During the 20th Century, women painters were recognized as professionals and today rank equally with men in the artistic community.

This slide set is an overview of painting, portraiture, and sculpture as they depict women through the ages. It also shows art work by women, including Rosa Bonheur, Mary Cassatt, Georgia O'Keefe, Helen Frankenthaler, Louise Nevelson, Marisol, Barbara Hepworth, and others.

A section on crafts is included with slides which depict objects used by Egyptian women, crafts by women, and paintings showing women working on crafts.

(Junior/Senior High School, Adult - 80 slides)

86. PRE-COLUMBIAN ART STYLES AND CULTURES FROM MEXICO THROUGH LOWER CENTRAL AMERICA

Lovely slides and serious commentary make a study of the Pre-Columbian cultures of the Olmec, Zapotec, Teotihuacan, Maya, Aztec, and others through their sculptures, tombs, God figures, gold working, and murals. A clear picture of the rise and fall of cultures in our neighboring country come to life through a study of their art.

(Senior High School, Adult - 45 slides)

87. SUPER-REALISM

In today's world, everything is extra-large and super-real. Many expressive modes, such as television, cinema, and photography, have changed the artist's perception and self-awareness. As the first Realists appeared, about 1968, it was difficult to tell painting from photograph, or sculpture from person. The photographic representation of models and scenes, static, frozen in immobility, is characteristic of Super-Realism.

(Junior/Senior High School, Adult - 20 slides)

•88. TWENTIETH CENTURY AMERICAN ART

Abstract Expressionism was the first art style to originate in America, making New York the art capital of the world. Contemporary American art grew out of three major movements recognized in European art: Cubism, Expressionism, and Surrealism. As the camera became a tool to reproduce images, it freed the artist to represent a subject in a personal way. Artists used many kinds of techniques to communicate and many are shown in these slides. Collage, stainpainting, motorized sculptures, hard-edge painting, and action painting are a few of the techniques discussed.

(Junior/Senior High School, Adult - 50 slides: Tape 19:47)

•89. TWENTIETH CENTURY EUROPEAN ART

This lecture is designed as an overview of one of the most complicated and varied periods of art and world history. In the early years of the 20th Century, artists were struggling with many new and difficult ideas; there was the impact of Freud, an expanding industrial world, and controversy over the role of the artist in society. Three major art movements developed as an answer to these problems: Cubism, Expressionism, and Surrealism. Paris, the capital of the art world before the two world wars, is where the story begins. Art work by Bonnard, Monet, Cezanne, Braque, Matisse, Modigliani, Picasso, Leger, Mondrian, Varsarely, Dubuffet, Gauguin, Dali, Arp, Maillol, and others are represented.

(Senior High School, Adult - 50 slides: Tape 29:04)

•90. WHAT IS IMPRESSIONISM?

In the 1870's, a group of painters in France began a radical and controversial way of painting. The artists attempted to capture the changing light and atmosphere of a single moment in pure color. Most paintings were finished on the site, and not in the studio. It was a radical form of realism. This slide set covers the story of the beginnings and the growth of Impressionism with the painters now so familiar to us: Renoir, Sisley, Pissarro, Monet, Courbet, Boucher, Fantin-Latour, Corot, Manet, Degas, Seurat, Van Gogh, Cezanne, and others. (NGA)

(Junior/Senior High School, Adult - 75 slides: Tape 22:00)

IV.
ARTS OF THE WORLD

AFRICA

98. AFRICA IN ANTIQUITY: NUBIA AND THE SUDAN

This slide set shows art and artifacts of the ancient black kingdom of Nubia and Sudan. There are slides of maps to indicate locations of the area discussed. The arts of Nubia and Sudan are surprisingly diversified, going from the expected bronze and wood sculptures to unexpected granite plaques and sandstone sculptures found on walls. Jewelry, pottery, clothing and Nubian people are beautifully represented. The slide set will be useful to history students as well as art or art history students.

(Junior/Senior High School, Adult - 67 slides)

Elementary children will enjoy these slides. A small select number of slides chosen from the lecture with teacher commentary would enhance their appreciation of a culture.

99. AFRICAN DRESS AND DESIGN

An overview of the color and vitality of traditional African clothing. It is interesting to see the many ways the African people drape a length of cloth into body coverings. The cloth designs are woven, painted, and tie-dyed, and are extremely modern looking. Certainly the contemporary caftan worn at home and in dressy materials for evening, was taken directly from these people.

(Junior/Senior High School, Adult - 20 slides)

An excellent small set for the elementary teacher to use in giving students an insight to the dress of another culture. The information would have to be reworded for this level.

•100. AFRICAN HERITAGE

A survey of African sculpture, from the traditional to modern, with emphasis on the Makonde people. The first 16 slides depict the more traditional wood carvings and bronze figures that represent the rich heritage of Africa. These beautiful slides will help viewers become more sensitive and appreciative of the wide range of human accomplishment over the world.

The second part of the slide set focuses on twenty sculptures by the Makonde people, who are today considered among the best sculptors in East Africa. It is just recently that the western world has come to appreciate the uninhibited and wildly imaginative sculpture of Africa.

The third part of the set is a tape recording of African music played on the many unusual instruments they design and make. Their music and drumming stresses rhythm more than melody and harmony, yet with limitations, the music varies from area to area. The influence of Africa has been felt in jazz, rock, and some South American music.

(Junior/Senior High School, Adult - 36 slides: Tape 15:45)

Parts of the sets can be assembled for elementary viewing with a simplified lecture. The music tape will delight the students.

101. THE CREATIVE PAST: ART OF AFRICA

An overview of African art from 300 B.C. to the 20th Century. Consists of slides made from many private collections and brought together by the National Gallery of Art. The commentary is excellently written, giving the background of the pieces of art, their use, and the beliefs surrounding them, and is almost a group of miniature stories. The art is well chosen and presents the best of each period examined. (NGA)

(Junior/Senior High School, Adult - 77 slides)

102. DISCOVERING THE ART OF AFRICA

This slide set explores some of the great traditional forms of African art: treasures in ivory, bronze and gold--forms of art that were honored, sometimes hidden, and seldom sold. The African artist used symbolic rather that representational art; its stylized forms, disproportionate elements and geometric patterns all say something to the knowing beholder. To understand the meanings of African art is to appreciate the power and greatness of the images.

(Junior/Senior High School, Adult - 40 slides)

EGYPT

107. EGYPT: THE PAST AND THE PRESENT

A two-part lecture written by students for students.

A. The students become acquainted with Egyptian customs, clothing, jewelry, and decoration through art objects and treasures found in tombs. (25 slides)

B. Students are given a visual story of the building of the Aswan Dam and the heroic task of moving the Temple of Ramses III to save it from being flooded by waters of the lake created by the dam. Students and teachers over the world donated monies to help save this great piece of history. (44 slides)

(Elementary/Junior High School)
A and B parts are under one cover.

108. EGYPT: PAINTING FROM TOMBS AND TEMPLES

The frescoes shown in the slides are all from tombs or temples, the only buildings for which the Egyptians used stone. Almost nothing remains of their palaces and houses which were built of crude brick. The Old Kingdom begins about 2800 B.C. with the 3rd Dynasty, and ends with the 10th Dynasty. From the 6th Dynasty, the power of the throne began to decline as did the art, for the art was supported and encouraged by royalty. The period reviewed here is the art between the 3rd and 6th Dynasty. The first half of the commentary is a story of the Egyptian funerary and temple building. The method of obtaining color, techniques of painting, and characteristics of style are all discussed, so as the slides are shown students will be able to appreciate the unique style developed by this culture.

(Junior/Senior High School, Adult - 30 slides)

109. PALEOLITHIC AND EGYPTIAN ART HISTORY

This slide set is written for very young students. The story and commentary aid the student to understand architecture, sculpture, and painting through a study of the earliest art known, and through the arts of the Egyptian culture. A summary by questions helps the student understand that much can be learned about people and a life-style through art.

(Elementary - 47 slides)

•110. THE TREASURES OF TUTANKHAMUN

No discovery in the history of art or archeology has ever ignited the imagination of the entire world as did the finding of the tomb of the young King of Egypt--Tutankhamun. The slides show the wonderous things found in the tomb as it was discovered by two dedicated, self-taught Egyptologists from England. The slides, commentary, and music are those used at museum exhibitions in the United States and Europe.

(Elementary, Junior/Senior High School, Adult - 41 slides: Tape 30:33)

ASIA, ASIA MINOR, EASTERN EUROPE

CHINA

116. THE ARTS OF CHINA

The Chinese have the longest continuous written history of all nations. Despite invasions and influx of various peoples, the Chinese have always managed to absorb the new, blending it with their own traditions to enrich Chinese life. The slides present pottery, porcelain, bronze, and other arts in chronological order, so the viewer is aware of outstanding innovations in each major period as well as learning the methods and materials employed to create these works of art.

A brief description of the history of each dynasty, from about 3000 B.C. to 1912 A.D. gives a knowledge of the political and philosophical climate of the time and offers a better understanding of their influence on the arts. The slides are well photographed and should be of special interest to those students working in clay. Pottery shapes and glaze techniques are discussed.

Now that China has opened her doors to other nations, this gives the student a historical background. Good research material.

(Senior High School, Scholars - 80 slides)

•117. CHINA

China is one of the few civilizations with a culture that long remained relatively free of Western influence. Harmony with nature is a basic goal of Chinese life and perhaps the reason the figure plays such a minor role in Chinese art. Chinese landscape is painted so the viewer can serenely pass through to enjoy the beauty. Paths guide the viewer through the lowlands and every river has a bridge or boat to use to cross it. The Chinese artist catches the spirit of all forms of life--the horse, the bird, and the dragon-fly. In summary, it is not the details of life they depicted.

It is suggested that these slides be shown twice. The first time the lovely slides are shown, the narration follows with a continuous story. At a second showing, the commentary gives a background of the artists and their techniques of painting.

(Junior/Senior High School, Adult - 42 slides: Tape 12:52)

•118. CHINA AND ITS POTTERY ARMY

Traditionally China has emphasized the past as a model for the future. There is evidence that China was inhabited by man 400,000 years ago and surely had what is considered a cultural civilization. The slides are divided into two parts, each showing the astounding life-sized pottery army and steeds which have stood vigilant guard for more that 2,000 years before the tomb of China's first unifying emperor, Ch'in Dynasty--one that saw the 1,500 miles of the Great Wall of China come into existence, a phenomenon which continues to attract and astonish the modern world. Part two shows individual and close-up parts of the pieces of pottery that have been exhumed to date. Topics for discussion and suggestions for supplementary activity follow the script story.

A. Emperor Ch'in Shih Huang-ti Dynasty
(80 slides: Tape 15:00)

B. The Pottery Army of Ch'in
(80 slides: Tape 15:00)

A and B parts are under one cover.

INDIA

121. PAINTINGS FROM THE AJANTA CAVES

The caves of Ajanta comprise 29 rock shrines and sanctuaries excavated by Buddhist monks between the 2nd Century B.C. and the end of the 6th Century A.D. Wall paintings can still be seen in 13 of the caves. The caves are of two types: a place of assembly, and "living" caves or monasteries. It is remarkable to see the beauty of design and painting of such early work. Historical data, pictorial technique, and a description of the frescoes are covered in detail before the slides begin. Excellent research material.

(Senior High School, Scholars - 30 slides)

IRAN

125. PERSIAN MINIATURES

The art of the miniature has been explored by artists of every culture from the earliest time. The devastation of conquests and wars has brought about the loss of many of these to history. The miniatures in this series are reproduced from six Iranian manuscripts in the Imperial Library. Before the slides start, historical data, general characteristics, and details of techniques are fully covered.

(Senior High School, Scholars - 30 slides)

ISRAEL

128. ANCIENT MOSAICS

The mosaics presented are from the 5th and 6th Centuries, A.D. At this time, the two ancient kingdoms of Israel and Judah formed what was known as the Byzantine Empire. During this time, Constantine became Emperor and venerated Christianity. Artists and architects contributed churches, palaces, villas, and public buildings of beauty. Wars and passage of time have left only the pavements to give us an idea of the beauty of the original environment. Before the slides begin, there is interesting material on history, techniques, and subject that gives a full picture of the time.

(Senior High School, Scholars - 30 slides)

JAPAN

131. ANCIENT BUDDHIST PAINTINGS

This series of slides is devoted to Buddhist-inspired Japanese paintings from the 7th to the 12th Centuries, A.D. It includes reproductions of religious work as preserved in the temples, monasteries, and court paintings. The lecture material, before the slides begin, gives an overview of the essential factors relating to the rule of Buddhism in Japan, the circumstances in which it became established, and the place Buddhist painting occupied in the development of Japanese art.

(Senior High School, Scholars - 30 slides)

132. THE ART OF JAPAN

A quick overview is given of the artist's attitude toward nature and the material of art, suggestions and symbolism in art, and the discipline and tradition vs. spontaneity and innovation. The Japanese sensitivity to nature and beauty appeals to us. Their achievements are to be applauded as they have few resources other than shrewdness, skill, and the industry of its people.

(Junior/Senior High School, Adult - 16 slides)

•133. JAPANESE ART: THE BIRTH OF A NATIVE TRADITION

The impulse to reproduce semblances of things, to make objects, and to adorn seems as old as humanity, if judgment may be ventured on the basis of the few examples that have lasted and been found.

At least as early as six or seven thousand years ago, the inhabitants of what is now Japan were making pots of striking design. A few hundred years later the evident merits of Chinese and Korean civilization led the ruling family and its supporters to school themselves in the arts of the continent. The material culture created in response to this stimulus forms the body of the arts presented in this survey and describes the subsequent generation of a native tradition. The effect of taste and patronage of a cultured aristocracy is often apparent, and the pervading influence of Buddhism is striking.

The slide set is divided into eight parts:

Architecture and Gardens (17 slides)
Sculpture (26 slides)
Painting (36 slides)
Calligraphy (10 slides)
Metalwork and Swords (11 slides)
Lacquer work (6 slides)
Pottery (9 slides)
Weaving and Dyeing (5 slides)

(Junior/Senior High School, Adults,-120 slides: Tape 1:15)

U.S.S.R.

137. EARLY RUSSIAN ICONS

An icon is usually described as an easel painting on wood having a religious subject. In the ancient and early Middle Ages, these movable paintings were found everywhere in the wake of Christianity. The slides explore the icons produced in Greek and Slav countries from about the 10th Century. A concise history, origins, and traditions are discussed before the slides begin. Special emphasis is made on Russian icons.

(Senior High School, Scholars - 30 slides)

CENTRAL AND SOUTH AMERICA

HONDURAS

141. ANCIENT MAYA ART IN COPAN

The history of the Maya civilization, despite the materials being unearthed, remains a mystery. Archaeologists have gradually acquired a knowledge of the architecture of the people, and through the painting and sculpture, have been able to create a pattern of customs of these tropical jungle cities. These slides explore the Maya ruins at Copan, showing the wonderful carvings these people did so well. To assist in some understanding of the culture a history of Maya civilization is given, and each part of the ruins is explored in depth before the slides begin.

(Senior High School, Scholars - 30 slides)

MEXICO

144. TWO CITIES OF ANCIENT MEXICO: MONTE ALBAN - MITLA

The slides cover the two Pre-Columbian cultures of the Zapotec and Mixtec people. A study of the temple ruins, churches, stelas, tombs, and art gives an understanding of this step in history. Their cultural decline is thoroughly discussed before the slides begin.

(Senior High School, Scholars - 30 slides)

PERU

149. GOLD: THE SPIRIT OF ANCIENT PERU

The commentary tells the story of Golden Peru, its culture, its art, and its concept of gold. This was changed as the Spanish discovered gold and with greed destroyed much of the Peruvian art. The slides are taken from the exhibition lent to American museums by the Peruvian government and each piece, its meaning, and the techniques used to make the object, is discussed.

(Junior/Senior High School, Adult - 47 slides)

EUROPE

BULGARIA

153. MEDIEVAL WALL PAINTINGS

This series of slides reproduces Bulgarian wall paintings from the 12th through 15th Centuries. Byzantine culture and civilization dominated and left its imprint over a wide area in the architecture, painting, and literature. The arts flourished during the 13th Century until the Turkish conquest. A concise history of these periods is given along with a discussion of the churches that contain great friezes.

(Senior High School, Scholars - 30 slides)

ENGLAND

•161. PAINTINGS IN GEORGIAN ENGLAND

The slides are taken from the Paul Mellon collection of English paintings and gives us an accurate estimate of British taste during the 18th and 19th Centuries. Most of the slides are from the Georgian period (1714-1830), a great period of achievement in art. The first slides give an overview of the life in Georgian England in order to understand the type of paintings demanded. (NGA)

(Senior High School, Adult - 60 slides: Tape 42:00)

FRANCE

•165. BACKGROUNDS OF MODERN PAINTING IN FRANCE

During the last century, the French artists paved the way for modern developments in painting. The lecture illustrates these developments by setting the scene with a few slides from the Rococo period and covering the rivalry between the Academicians, the Romantics, and the Realists. Slides show the art of the Impressionists and the Post-Impressionists, movements that anticipated Expressionism and Abstraction, major movements of our own time. (NGA)

(Junior/Senior High School, Adults, Students of French
40 slides: Tape 28:36, in French 28:36)

166. SOURCES OF 20TH CENTURY FRENCH PAINTING

The slides are from an exhibition gathered together in 1960 by the Musee National d'Art Modern in Paris. An overall picture of that extraordinary period of 1884-1914 is given; a period that is called the springtime of genius as all the arts flourished and our manner of living was radically changed. Styles of Symbolism, Fauvism, Cubism, German Expressionism, and Italian Futurism are explored.

(Senior High School, Adult - 23 slides)

167. VERSAILLES

The material is from a graduate student's research and gives the intimate story of court life as lived in Louis XIV's great palace in Versailles. It tells of the jealousy of the king over the great beauties of the Vaux LeCompte Chateau and thus inspiring Versailles Palace, the greatest and most beautiful building in France. History is woven most interestingly into the story.

(Junior/Senior High School, Adult - 80 slides)

•168. THE SUN KING

The slides show beautiful and historical paintings, manuscripts, and exciting artifacts lent to the Louisiana State Museum by the French Government. The slides and narrative give a story of Louis XIV, King of France and Navarre, who reigned from 1643 until 1715. It was under his leadership that Louisiana was founded. Also included is a slide script to be used with elementary students, suggested topics for discussion, activity suggestions, and a French glossary.

(Elementary, Junior/Senior High School, Adult - 60 slides: Tape 30:00)

GREECE

171. ART AND ARCHITECTURE OF GREECE

Material was gathered by a high school student and covers the classical age of Greece. Dominant art expressions were seen in Greek architecture and statuary. The slides cover these areas as well as the wonderful remains in Athens and Delphi: the Acropolis, the Parthenon, the Erechtheum, and the art of Hadrian.

(Junior/Senior High School - 28 slides)

172. BYZANTINE MOSAICS

The thirty mosaics presented here are among the masterpieces of Christian mosaic art which developed in Greece with the same plentitude as in Italy. The wall art suffered more than the pavements of the time; time and destructive invaders demolished most. Shown are the best preserved pieces of art. A history of Greece and the Eastern Empire sets the environment of the time these art pieces flourished. Themes of the mosaics and the churches in which they were found are fully discussed before the slides are shown.

(Senior High School, Scholars - 30 slides)

•173. SEARCH FOR ALEXANDER

An exhibition mounted by the Greek Ministry of Culture has brought together many articles of gold, silver, bronze, and ivory that help to search for knowledge concerning the powerful and charismatic Alexander, about whom we know so little. Few leaders in history have generated more fame, legend, or impact than this young man in his brief 33-year span. Though no object that is known to have belonged to Alexander has been found, modern archeology has begun to bring to light the cultural impact he created during his time. The slides show beautiful articles that give a feel for his time and his native Macedonia.

(Junior/Senior High School, Adult - 30 slides: Tape 18:00)

ITALY

176. ART AND ARCHITECTURE OF ROME

This material was written by a high school student. The slides and commentary cover Roman architecture, showing Greek influence and the art of the period. The Vesta Temple, Pompeii House, the Colosseum, the Parthenon, Arch of Titus, the Roman Forum, Fountain of Trevi are all explored. St. Peters' Square is covered more thoroughly. Most of the art shown is found in churches in the major areas.

(Junior/Senior High School - 31 slides)

177. FLORENCE AND THE EARLY RENAISSANCE

The Renaissance was a magical period, a time that excited the imagination of man. It began in Florence in the 14th and 15th Centuries with a rediscovery of classical Greek and Roman texts and a challenge by the classical ideals to produce the ideal man. The slide story covers four basic topics of art: Realism, Idealism, The Role of the Artist, and How Art Reflects Society.

(Senior High School, Adult - 16 slides)

178. FLORENTINE ART OF THE GOLDEN AGE

The slides show works from the National Gallery of Art. The Golden Age was a term applied to the cultural attainments made in Florence during the 15th Century. Remarkable achievements were made in industry, learning, and all the arts. The text covers the architectural wonders of the period. The cathedral with its campanile and sculptural figures by Donatello, and the great bronze doors for the baptistery by Ghiberti, are among others. Great painters of the period and their works are discussed, including Fra Angelica, Fra Filippo Lippi, Botticelli, Giovanni, Raphael, and others (NGA)

(Senior High School, Adult - 57 slides)

*179. VENETIAN PAINTING

The slide set is divided into four parts: Part A (6 slides) covers fifteenth century paintings executed in Venice by Venetian painters. The commentary is lengthy as it gives interesting details of the artist as well as his work. Part B (8 slides) moves into the sixteenth century and gives detailed information about the artist, his working life, and the changes in art styles during this period. Part C (8 slides) covers several outstanding painters of the eighteenth century. Part D (9 slides) covers Venice today, a city called a work of art. It has views of the memorial landmarks of the great city that inspired the painters of the past centuries. A chronology follows the lecture, listing important dates and happenings that show the rise and fall of Venice.

(Junior/Senior High School, Adult - 32 slides: Tape 1:10)

Note: The tape does not follow the written lecture; more detailed and descriptive information is given to each slide.

THE NETHERLANDS

*182. FLEMISH RENAISSANCE ART

The Flemish Renaissance style of painting, developed in northern Europe during the 15th Century, spread to Spain where the artists developed it into a distinct style of their own. The slides show a representative collection of paintings depicting the great changes in styles that occurred during this period. The unworldly figures of Agnola Gaddhi compared to the moulded or rounded figures of Jan Van Eyck readily shows the revolution in art which took place in Europe during the 15th Century.

(Junior/Senior High School, Adult - 50 slides: Tape 35:00)

*183. SEVENTEENTH CENTURY DUTCH PAINTING

Dutch painting during this period was entirely new and original; art was an important commodity. Elsewhere in Europe, artists worked for kings, nobles, and prominent clergy who controlled power, wealth, and art. In Dutch society, power and wealth centered in the middle class, and paintings were sought by burghers and landholders, all eagerly speculating in the art market. As a result, a remarkably prolific school of painting sprang up. The slide set gives an overview of the famous painters and their works. Pieter de Hooch, Van Dyck, Frans Hals, Vermeer, and Rembrandt are some of the painters introduced.

(Junior/Senior High School, Adult - 50 slides: Tape 34:27)

RUMANIA

187. RUMANIA: PAINTED CHURCHES OF MOLDAVIA

The Moldavian churches, with exterior walls completely covered by paintings, are unique monuments of their kind. This series of slides shows views of the finest among frescoes painted upon the outside walls of these churches. It can be noted, though the art is Byzantine in style, various popular elements were added, such as a national costume, or a local legend. Because of the small size of the churches, it is thought the scenes were painted on outside walls so the complete depiction of the iconographic material could be displayed. Moreover, many of the congregation could not get inside and consequently listened to the service from the doors. The paintings acted as a substitute for what they could not see. These painted facades have no parallel in Byzantine and post-Byzantine art.

(Senior High School, Scholars - 30 slides)

SPAIN

•191. PAINTINGS OF THE GREAT SPANISH MASTERS

These slides touch the highlights of the whole history of Spanish art, from the time of the discovery of America to the present. Only several of its chief characteristics have been explored, including those of realism, religious expression, and fondness for dramatic illustration. Spanish art borrowed styles from Flanders, Italy, and France, but soon gave them Spanish qualities. Some of the many artists explored are: El Greco, Titian, Velazquez, Murillo, Tiepolo, Goya, Picasso, and Dali.

(Junior/Senior High School, Adult - 50 slides: Tape 37:20)

YUGOSLAVIA

195. MEDIEVAL FRESCOES

The frescoes shown are from churches and monasteries in the present territory of Yugoslavia but fall into two groups that are geographically and chronologically distinct. The first group comprises Macedonian churches of the 11th and 12th Centuries that were built and decorated by Byzantine masters. Mural painting in Macedonia was under the spiritual patronage of the archbishopric. The second group of Serbian churches and monasteries represented royal foundations of the Serbian Czars. The monasteries were often residences of the ruler as well as that of the bishop, and churches became royal burial places. Before the slides begin, a concise history of the area and government that existed, characteristics of the Byzantine and Serbian paintings, and descriptions of the churches and monasteries are offered.

(Senior High School, Scholars - 30 slides)

OCEANIA

199. OCEANIC ART

The slides give a quick overview of primitive art from the three Oceanic regions of Melanesia (New Guinea, New Britain, New Ireland, east to the Fiji Islands, north to the Admiralty group and south to Tasmania), Micronesia (the Carolines, Gilberts, Mariannes, and the Marshall groups), and Polynesia (Hawaii, Easter Island, and New Zealand). Nearly one-fifth of the earth's surface is covered by the area known as Oceania. It is fascinating because it preserves such an enormous variety of cultures and primitive art forms.

(Junior/Senior High School, Adult - 20 slides)

•200. PRIMITIVE ART: OCEANIA

Peoples from over 10,000 islands spread across the Pacific Ocean produce art and artifacts that are unique and distinct from anything else in the world. Interest in their art has been re-focused with the recent addition of a gallery and art donated by the Rockefellers to the Metropolitan Museum of Art. Since native artists observed their environment and responded to it in a variety of ways, their design sources came from sea life, ocean currents, and tropical foliage. Their abstraction of subject had an influence on modern abstract art.

(Junior/Senior High School, Adult - 80 slides: Tape 15:00)

V.

COMMUNICATION AND SOCIAL COMMENTARY

•205. ANGLES ON FILM

Film has gradually exerted its powers as a teacher and magician until it has become a dominant force in life. Through a student-teacher discussion of a proposed 15 minute film, we are keyed into ways to project a message through various camera angles, movement of the actors, and camera techniques. These are brought out by the teacher through reference to classic film and famous directors. Excellent for students working with the video camera or studying the power of movies.

How to make hand-drawn art film on old 16mm film is included in the back of the lecture.

(Senior High School, Adult - 43 slides: Tape 10:00)

206. ART AND WAR

This slide presentation is a special study of how artists record special moments in history. Many of the art works shown glorify war; they honor the king or warrior who is the conqueror. It is only recently that artists have turned their attention to the disasters as well as the glories. Art records and reflects the attitudes of its time, but it also acts as a goal to man's conscience. The slides show the art of war as recorded by artists from the Egyptian King, Tutankhamun, to Guernicia (1937) by Picasso.

(Junior/Senior High School, Adult - 16 slides)

•207. ART WITH A MESSAGE

These slides are beautiful examples of original art by famous artists over a period of time, the majority being in the 1900's. Art has the power to convey a message and can persuade people to support an attitude or a course of action. The program is divided into two sections:

A. Protest and Propaganda

Artists from all centuries have agreed with Picasso that artists have a moral and political responsibility to society. The slides give an overview of some of the most powerful art of this type.

(80 slides: Tape 19:00)

B. Satire and Social Comment

Social commentators and satirists have always known that laughter could be a devastating weapon against injustice and the absurdities of life. Early in history man learned he could say with satire things he could not say otherwise. One that stands among the greats of history is when Tammany's "Boss Tweed" was enraged at the cartoons drawn by Thomas Nast: "I don't care what they print about me, most of my constituents can't read anyway--but, them damn pictures!" Helps students learn to focus on the critical point of an idea. (80 slides: Tape 19:00)

(Junior/Senior High School, Adult)

•208. COMMUNICATION SKILLS: WHO'S AFRAID OF GRAMMAR?

This lecture provides material for using grammar as a tool of effective communication. This set is available in three parts:

A. What is good English?

A look at how meanings of words have changed over a period of time and how words have different meanings to different cultures. An excellent motivation to learn standard English.
(80 slides: Tape 19:05)

B. Sentences - Plain

Simple principles of grammar are explained with easy to understand exercises. Word order, word ending, structure words, conjunctions, and prepositions are simply and interestingly explained. Sentence structure is examined in a clear manner.
(80 slides: Tape 22:39)

C. Sentences - Fancy

These slides take simple sentences and show how they can be combined. Explores sentence structure.
(80 slides: Tape 24:00)

(Upper Elementary, Junior High School)

•209. EAST MEETS WEST: A CONTRAST IN VALUES AND CULTURES

A. Beautiful slides give a picture of the two major centers of Eastern civilization, India and China, as recorded through the voyages of Marco Polo, approximately 200 years before the Renaissance voyages. The lecture carries historical introduction with script references and excellent questions for inquiry and discussion. It is interesting that three different civilizations: Indian, Chinese, and Western, all came into being at almost exactly the same time.
(80 slides: Tape 14:00)

B. Summarizes the reactions of India, China, and Japan to the Western penetration of their countries. The pattern of East-West relations has largely been one of Western action and Eastern reaction. The West has gone to the East, but the East has seen no need to come to the West. Today, as China once again opens her doors to Westerners, the same independence from Western ideals is apparent. Perhaps the Eastern values of spiritual peace and harmony are more important than material prosperity?
(80 slides: Tape 18:30)

(Junior/Senior High School, Adult)

210. FANTASY

Looking back, we can see that many of man's earliest fantasies have been realized. Fantasy is an important part of all culture. The first slides, 1-41, give the viewer an insight into the ways artists throughout the ages have used their talents to visualize their fascination with flight. The second group of slides shows work by famous artists over a period of time, each concerned with "fantasy."

(Junior/Senior High School, Adult - 57 slides)

•211. FILM: A REFLECTION OF AMERICAN VALUES

Great American films are often like mirrors; they reflect images of ourselves and how we live. Because films are a popular medium, they reflect popular values. Films not only reflect values but often serve to shape them.

A. A review of classic films up to World War II that shows a profound shift in American values. Movie stills are shown from epics that starred Douglas Fairbanks, Rudolph Valentino, James Cagney, and W.C. Fields. Questionnaire is included for class use.
(80 slides: Tape 13:30)

B. A review of special films from World War II to the present that show psychological and sociological concerns. The slides show Hitler and Mussolini and other movie stills from productions concerned with war such as: The Purple Heart, The Sands of Iwo Jima, Guadalcanal Diary. Movies are discussed, including The French Connection, Easy Rider, King Kong, Thunderball, and My Fair Lady. Questionnaire follows the commentary.

(Junior/Senior High School, Adult)

•212. THE HUMANITIES: AN APPROACH TO LIVING IN THE MODERN WORLD

By humanities, we mean those experiences we find in the arts, literature, philosophy, and history. The humanities provide a versatile telescope for viewing the world. We can observe a wide spectrum of sights or zoom in on a single moment in history. The slides give examples from art, architecture, literature, philosophy, and music that help us understand life and enable us to see into the heart of things.

(Senior High School, Adult - 80 slides: Tape 15:00)

•213. THE LANGUAGE OF MAN: HOW WORDS CHANGE OUR LIVES

This set stresses the importance of words to man in allowing him to communicate, record the past, plan the future, and to reason.

A. Clearly establishes the process of abstracting from a word and how words carry meanings, but warns that those meanings can change. (80 slides: Tape 15:00)

B. Explores how words contain a power to create feelings, inform, influence, open vistas, share experiences, and share events. Example in poetry and prose are studied.
(80 slides: Tape 19:00)

(Junior/Senior High School, Adult)

•214. LANGUAGE, SIGNS, AND SYMBOLS: HOW MAN COMMUNICATES

The importance of communication in our lives is underscored in this slide presentation. How language informs and how the use of certain words and expressions can be misinterpreted by others are brought out in excellent examples. Very interesting program and good slides.

A. This presentation shows the importance of the evolution of language and the need for understanding it. In order to choose words that express exact feelings, the listener's perceptions, prejudices, and experiences must be known. (80 slides: Tape 16:30)

B. This slide set explores visual symbols as they transmit specific and factual information. Human gestures, or body language, are used by a great many cultures; some gestures are intentional, others are innate. (80 slides: Tape 16:30)

(Junior/Senior High School, Adult)

•215. LITERATURE WITH A MESSAGE

An exciting analysis of the way literature has been used to rally support for causes, to satirize human folly, to protest injustice, and to encourage idealism.

A. Protest and Propaganda

Examples of protest and propaganda used throughout highspots in history are explored through literature, art, poetry, and photography. Louisiana artist George Rodrigue, is represented in this slide set. (80 slides: Tape 18:43)

B. Satire and Social Comment

Many of our famous stories of literature, such as Alice in Wonderland and Gulliver's Travels, were originally written as satirical and critical essays. Examples of famous social commentaries, satires, and fables are explored. (80 slides: Tape 16:44)

(Junior/Senior High School, Adult)

•216. MAN'S SEARCH FOR IDENTITY

The life-long struggle for identity is common to all. It is shaped publicly and privately, with many tags supplied by society.

A. Features references to a wide variety of novels and plays revolving around the theme of identity. Introduces words which can guide the student in the process of defining his/her goals and needs. Study questions follow the commentary.
(80 slides: Tape 15:10)

B. Continued introduction to literature that raises questions for young people to consider concerning commitments and search for identity. Excellent student questions and suggested topics for essays. Good slides. (80 slides: Tape 17:30)

(Senior High School, Adult)

•217. THE MANY MASKS WE WEAR

The dominant theme is that masks play a universal role in human experience. They completely cut across cultural, geographic, and time barriers. Understanding the use of symbolic and literal masks offers unique insights into ourselves.

A. Explores the use of literal masks in religion, theatre, and literature in many cultures. Good slides.
(80 slides: Tape 19:00)

B. As time has progressed and man has become knowledgeable and has more control over external forces, the use of literal masks has been substituted by psychological masks. These masks are made of attitudes, appearances, words, ideas, emblems, associations, even clothes and make-up. These are as effective as any primitive or theatrical mask.
(75 slides: Tape 16:00)

(Junior/Senior High School, Adult)

•218. MYTHS AND LEGENDS: MIRRORS OF MANKIND

Focuses on stories man has created to satisfy the basic impulse to know where we came from and to know about "the beginning". Contemporary art and literature continue to use ancient times to create modern parallels.

A. Promise of Spring: The Mythology of Birth and Youth

Both art and literature examples explore myths and legends as opposed to real life. Good slides and excellent discussion questions follow the commentary. (80 slides: Tape 14:00)

B. The Challenge of Summer: Heroes and Dragons

Early stories and modern themes explore the recurring theme of one of man's most basic desires: to face the dangers of life and dominate them. Discussion questions follow the commentary.
(80 slides: Tape 15:00)

C. Fall, Winter, and Another Spring: Legends and Death

The basic cycle of seasons has always been linked to the turnings of man's life. The cycle has inspired many myths and legends that are explored through literature and art. Discussion questions follow the commentary. (80 slides: Tape 15:30)

(Senior High School, Adult)

•219. PERSONAL COMMUNICATION: GESTURES, EXPRESSIONS, AND BODY ENGLISH

An exciting study of a non-verbal communication used, often unconsciously, by all peoples. The new awareness to body language helps to fill the void between what is said and what is implied.

A. A Manner of Speaking

Communication is usually made with words, but a new study has been made of the language of bodies. We talk with our hands and eyes as well as our voices. A study of societies and how people use and react to body gestures. Good slides and discussion questions. (80 slides: Tape 13:00)

B. All the World's a Stage

Body gestures can reveal, as eloquently as words, who and what we are. A study of various people who control body language for public performances, such as: politicians, actors, rock stars, and athletes. Also explores the artist and his use of body expression to achieve a non-verbal message. Good slides and study questions. (80 slides: Tape 14:30)

(Junior/Senior High School, Adult)

•220. PURSUIT OF HAPPINESS: MAN'S SEARCH FOR THE GOOD LIFE

For the first time, man has the time to pursue what he wants. Technological development has given him this freedom of choice; but, what is his choice? What does man consider happiness? What is happiness to men in other cultures? Other times?

A. Examines the various attitudes toward happiness and the "good life" from the Greek civilization to the Renaissance. (74 slides: Tape 14:29)

B. Post-war, post industrialized society has come to accept acquisition as happiness. Advertising and television tell us this is so. Literature and art explore different pursuits of happiness from 18th Century to today. (70 slides: Tape 13:38)

(Junior/Senior High School, Adult)

•221. USING LIBRARY RESOURCES AND REFERENCE MATERIALS

A. Provides an overview of a basic library collection; focuses on card catalog and reference collection. (80 slides: Tape 17:56)

B. Stresses the importance of planning research and working in an orderly fashion. (80 slides: Tape 20:26)

C. Contains two case histories demonstrating how various types of research interact in extended projects. (80 slides: Tape 18:35)

(Junior/Senior High School)

222. WHAT MAKES A HERO?

It is human nature to search for heroes-- those "larger than life." Their personalities and actions capture the imagination and foster legends that eventually become difficult to separate from facts. Too often, we only know what the image makers want us to know. The slide set gives an overview of heroes throughout history, such as: Tarzan, The Lone Ranger, Washington, Joan of Arc, Napoleon, Hitler, Churchill, Eisenhower, Lincoln, Paul Revere, Henry VIII, Sara Bernhardt, Tom Sawyer, Don Quixote, Moby Dick, Wyatt Earp, the astronauts, and others.

(Junior/Senior High School, Adult - 50 slides)

•223. DANCE IS . . .

A slide set that introduces many advantages of the dance. Includes various styles of dancing. An excellent set of slides and simple direct commentary for showing to board members, administrators, principals, and teachers. Persuasive material.

(Students, Adults - 80 slides: Tape 11:22)

•224. THE ARTS IN EDUCATION: A PROMISE

Shows how the arts fit into basic subjects as a potential for improving the education of every student. Details the value of all the arts. An excellent slide story to show School Board members and people who are the decision-makers in forming the school's curriculum content. Persuasive material.

(Administrators, Adults - 97 slides: Tape 13:00)

225. A. I. M.: ART INTO THE MAINSTREAM

Art means work. Art means language. Art means values. A slide set compiled by the National Art Education Association. Persuasive material. Stresses the importance of art in life.

(Adults - 20 slides)

•226. AN INQUIRY INTO HUMAN PERCEPTION :THE NATURE OF BEAUTY AND UGLINESS

A two-part program focusing on personal and individual perceptions of beauty and ugliness. Covered are aspects that show how closely beauty and ugliness are tied to philosophical, sociological, and economic considerations. All slides are of masterpieces of art. The commentary includes excerpts from literature and music.

A. Esthetics

Most periods and cultures have a distinctive look; styles in fashion, building, music, art, and literature are a reflection of the values and ideals of that society. (80 slides: Tape 19:00)

B. Perception

Beauty and ugliness are determined by many factors; as these factors change so do our perceptions. The concepts of beauty are as varied as the individuals who perceive them. (80 slides: Tape 20:00)

(High School, Adult)

•227. MAN AS SYMBOL MAKER: CREATING NEW MEANINGS

Man has become a symbol maker in order to express basic ideas about himself and his world. In literature, art, and everyday speech, symbols vividly express his thoughts, feelings, and values.

A. Things Near and Dear

Covered are symbols developed from direct observation and everyday experience (animals and plants used to describe human traits), and the most familiar objects (hand, eye, heart, and the wheel) that become universal symbols. (80 slides: Tape 15:00)

B. Earth, Air, Fire, and Water

The traditional four elements are widely used as symbols and have widely different meanings. Like most popular symbols, they contain a wealth of human associations that can be used to suggest complex, abstract ideas. (80 slides: Tape 16:00)

(Junior/Senior High School, Adult)
A and B parts are under one cover.

•228. MEDIA AND MEANING: HUMAN EXPRESSION AND TECHNOLOGY

The program focuses on the possibilities for us to become free to experience our humanism through the intelligent and sensitive uses of current and future communication media and tools. The two-part program consists of a current history of media, a review [illegible] past effects of the print media on human beings, information about new media, some projections about future innovations in communications, and a lot of questions concerning projected cultural and social effects of the new media. Both positive and negative projects are presented. The visuals are slides of masterpieces of art and photography. Concrete and abstract information is given; concrete in that the pictures refer to the direct sensory experiencing of objects and events, abstract in that it requires a judgement or conclusion to be made by the viewer.

A. Communication

This part covers the historical development of media and how it has dramatically increased man's capacity to communicate. (80 slides: Tape 19:00)

B. Social Sciences: Communication

Part B covers the future development of media and offers many possibilities for human growth.
(80 slides: Tape 18:00)

•229. WHERE TO GO FOR WHAT YOU WANT: SPECIAL PROBLEMS IN LIBRARY RESEARCH

The three-part slide set is designed to teach students to distinguish the special requirements of research in various common subject areas and to develop appropriate search strategies for each. The student is guided to research in biography, history, and technical subjects, using specific projects as example.

A. Biographical Research

The figures of Thomas Jefferson and Bob Dylan are used to demonstrate the particular problems and techniques of biographical research. The research on Thomas Jefferson leads the student into interesting historical facts that are provided through biographical references. Bob Dylan, a contemporary figure, requires different references. (80 slides: Tape 25:00)

B. Historical/Contemporary Events

The controversial Battle of Little Bighorn and the development of the space shuttle are used as examples of events, each requiring special techniques of research. (80 slides: Tape 25:00)

C. Technical Subjects

Hypnotism and the legal background of Supreme Court decisions on capital punishment are used as examples of technical subjects that require special techniques of research. (80 slides: Tape 25:00)

(High School, Adult)

•230. HOW TO EVALUATE THE NEWS MEDIA

In this day and age the news media has taken on an importance hitherto unknown in its history. With increased power comes increased responsibility both for those bringing us the news and the average person who is influenced by what news he or she hears and how it is presented. The purpose of this program is to get students to think for themselves--to give broadcast and print journalists their ear, but not their mind.

A. Television

This part of the program focuses in on the world of television news and encourages the students to think for themselves about the impact of the media. While it may seem obvious, most students do not fully realize the impact a news story can have on events. Among other things the program discusses the problem of media manipulation by terrorists or violent individuals. (71 slides: Tape 14:25)

B. Newspapers, Magazines, and Radio

Newspapers have often been called literature in a hurry, but there are many questions students might want to ask about their practices. When do you believe an "unnamed" source? Students are encouraged to maintain a questioning mind about what they read in newspapers and news magazines and to compare and contrast different coverage of the same news stories. (78 slides: Tape 15:30)

(Senior High School, Adults)

VI.

CREATIVE EXPRESSION

•236. CHALLENGING IMAGINATIVE EXPRESSION

This collection of color slides is intended to evoke ideas and provide starting points for student discussions and a variety of creative expressions. Slides present a do-it-yourself challenge to imaginative expression through speech, sight, sound, writing, or any other medium a student may wish to use to convey his thoughts and feelings to others. Some activities are suggested in this guide; the ingenuity of both teacher and students will suggest many more. The slides may be used with students of various ages and abilities. Teachers will know which of the suggestions are appropriate for their own students.
(20 slides)

(Elementary, Junior/Senior High School - 20 slides)

•237. CREATIVE WRITING: IMAGINATION AND SELF-EXPRESSION

A series of slide sets examining the basic elements of both poetry and the short story. Each set has a "warm-up" activity at the beginning with extensive discussion questions at the end of the lecture; invaluable aid to the teacher.

A. The Short Story

Helping the student become aware of words, how to string words together in sentences that create feelings, describe, amuse, etc. (80 slides: Tape 19:30)

B. Poetry

The student is guided in choosing a word, be it a noun, verb, or other. Poetry, being more concise, requires that students look at the basic tools of poetry, such as imagery, rhyme, and sound. Good slides.
(80 slides: Tape 16:00)

C. Exercises

This program consists of a series of classroom exercises and writing assignments related to major parts of Parts A and B. The student is asked to look at the slides and use them as a springboard to extend the imagination. (80 slides: Tape 18:30)

(Junior/Senior High School, Adult)

•238. FAMOUS LITERATURE

A collection of famous short stories, each bringing a specific type of story to the student. Each program has an introduction about the author with a review of the story and its implications. Discussion questions follow the slides. Also included is a word meanings list.

A. "The Monkey's Paw" by W. W. Jacobs

A myth revealing the chillingly tragic consequences of tampering with fate. (40 slides: Tape 12:00)

B. "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge

The symbolic poetry is filled with fantastic imagery and explores myriad levels of meaning.
(73 slides: Tape 25:30)

C. "The Time Machine" by H. G. Wells.

Common to all Wells' stories is a deep concern for the destructive quality of some scientific discoveries over which mankind could lose control. These slides depict two races of men in a future millenium.
(73 slides: Tape 17:00)

D. "The Call of the Wild" by Jack London.

Story of a dog changing from a proud house dog to primitive animal, reflecting a concept of brute behavior underlying the conduct of men and animals.
(Part I: 68 slides: Tape: 18:28; Part II: 62 slides Tape 17:48)

E. "The Lady or the Tiger" by Frank Stockton.

The author is unsurpassed at creating a fantastic situation which requires an ingenious and often unlikely resolution. "The Lady or the Tiger" established itself as the greatest cliff-hanger of all time.
(51 slides: Tape 12:15)

F. "The War of the Worlds" by H. G. Wells.

When Orson Welles dramatized this story over the radio, the reaction disrupted listeners across the country.
(69 slides: Tape 16:10)

G. "To Build a Fire" by Jack London

Many of the author's stories occur in the Yukon Territory and were based on true stories he heard. "To Build a Fire" epitomizes London's philosophy of man versus nature. As in his other Northland stories, London is concerned with man's understanding of the laws of nature and how he battles against an unyielding environment. London is excellent at communicating emotions, as well as ideas, through his descriptive literary style.

(60 slides: Tape 18:00)

H. "Red Headed League" by Arthur Conan Doyle

The author, a medical doctor by profession, turned to full-time writing as his works were enthusiastically received by the public. His famous characters, Sherlock Holmes and Watson, the detective's side-kick, became so popular the public would not let him destroy them in a story. Holmes' uncanny powers of deduction, his classic abilitiy to detect tell-tale bloodstains or identify a rare poison, reflect the medical knowledge and expertise of the author.
(53 slides: Tape 16:00)

I. "The Pit and the Pendulum" by Edgar Allan Poe

An innovator and stylist whose effect on today's writers is widely acknowledged, Poe's style is not far removed from that of contemporary experimental novelists. Poe's forte was the horror story and in "The Pit and the Pendulum" the narrator struggles against the threat of madness. In this tale, the tormentors are unseen agents of the Inquisition, in Toledo, Spain, who were known for the severity of their psychological and physical tortures.
(63 slides: Tape 20:00)

J. "Red Badge of Courage" by Stephen Crane

Stephen Crane's powers of imagination were so great he could write a story of war he had never seen or experienced that was praised by Civil War veterans for its realism. In this story, Crane departs from tradition by focusing on the individual soldier, thus creating the first modern war novel. The imagery and symbolism that were to pervade twentieth century prose are found in Crane's work. The story follows the good and bad activities of a soldier called Henry and, in the last few pages, Henry is able to see his actions in an objective light.

(A - 75 slides: Tape 26:00) (B - 60 slides: Tape 18:00)
A and B Parts are under one cover.

K. "Silas Marner" by George Eliot

The author, born Mary Ann Evans, wrote under a man's name as novels by women were not readily accepted in the strict Victorian climate of her time. "Silas Marner" is a wonderful portrayal of country life in the eighteenth century with philosophical overtones. It is a story of an old weaver who is wrongly discredited by his friends and who turns his back on society. His attitudes are directed by his actions and the circumstances that befall him throughout the story. Silas discovers the value of his life through suffering and redemption, and the only way he can find it is through reappraisal of his own human values.
(A - 82 slides: Tape 22:00) (B - 80 slides: Tape 22:00)
A and B parts are under one cover.

L. "The Strange Case of Dr. Jekyll and Mr. Hyde" by Robert Louis Stevenson

The story and structure of the novel came to the author in a disturbing dream. Secluding himself in his chambers, he wrote the novel in six days--similar to the incident occurring in the novel when Jekyll secludes himself to complete his transformations. This story is one of the few modern myths to come out of the Victorian era. Traditionally regarded as a conflict of good versus evil, the story is largely a study in self-deception. Throughout the story, Jekyll vacillates, regarding Hyde alternately as a second self and a separate entity for whom no responsibility need be taken. The element of tragic horror arises out of Jekyll's inability to come to terms with the realities of his own nature. Jekyll and Hyde epitomize contrasts of human personality.
(124 slides: Tape 30:00)

M. "The Ransom of Red Chief" by O. Henry

The author was passionately interested in people and places. His short stories are sprinkled with penetrating and compassionate insights. The story introduces readers to another of the "bad boys" of literature. The feisty son of "Old Dorset" takes his rightful place beside Tom Sawyer and Penrod. Red Chief has developed an acute sense of the limits of adult exasperation. He knows just how far he can go. There is a spontaneity about Red Chief that contributes to the suspense of the story.
(59 slides: Tape 15:00)

(Junior/Senior High School, Adult)

•239. MODERN AMERICAN POETRY: 20TH CENTURY

Reveals the vital interaction between the artist and his environment in the formulation of sensitive poetry, exploring the meaning of life and the true values in a changing society. Excellent information for the teacher precedes the slides. Descriptive outlines of types of poetry, melody, imagery, form and structure, and words and their use are included in Part A.

A. Explores the role of man in life and the presence of nature, with an introduction to modern forms and techniques. (91 slides: Tape 15:00)

B. Explores man's philosophies of life and his appreciation of it. (92 slides: Tape 15:00)

(Junior/Senior High School, Adult)

•240. REALITY OF IMAGINATION: AN INQUIRY INTO HUMAN CREATIVITY

In the imagination, feelings have magical power; the world obeys our unspoken wishes. Love may inspire joyful visions, but anger and hatred move us in other ways. Slides quote poets, artists, and famous people who have used their imagination creatively and reorganized dreams and fantasies into new forms of communication. Discussion questions and related activities follow the slides.

A. How imagination changes reality to color and reshapes the world. (80 slides: Tape 15:00)

B. Creations of the imagination can change our view of the world and enable us to share the emotions and feelings of others. (80 slides: Tape 16:30)

(Senior High School, Adult)

•241. UNDERSTANDING AMERICAN DRAMA

A. Plays of Elmer Rice (77 slides: Tape 20:30)

B. Eugene O'Neill (69 slides: Tape 10:30)

C. Tennessee Williams (58 slides: Tape 17:30)

D. Arthur Miller, William Inge and Edward Albee (68 slides: Tape 18:30)

(Senior High School, Adult)

•242. UNDERSTANDING POETRY: THE NARRATIVE FORM

The lecture introduces the students to the art of poetry and to two basic forms, lyrical and narrative. The basic elements of poetry: thought, mood, imagery, melody, and rhythm are studied. Poems have been chosen that demonstrate both the specific form or element being discussed and also capture the interest and imagination of the students. An excellent introduction to poetic forms and crafts precede the inspiring slides.

A. The poet uses language to state in clear and often extremely simple terms the depth and complexity of his experiences as he observes life around him; words are the tools of his poetry. (66 slides: Tape 14:30)

B. The images that the poet creates are often specific, and yet the reader adds another point of view. The reader's interpretation and the poet's experience help create the poetic experience. All the subjects used by poets are based on real experiences, and images and symbols come from life.
(60 slides: Tape 11:30)

(Junior/Senior High School, Adult)

•243. WHY MAN CREATES: MAN--THE MEASURE OF ALL THINGS

The story is designed to help students understand why the history of the arts is the history of civilization. Reproductions of great works of art, dramatic narrative and selected passages from literature and music are integrated into this survey of the past. Very interesting narrative.

A. Man Creates: In His Own Image

From the time of creation, man has had need to give form to his spirit, to cry out his existence. The story follows man's sophistication and growth in the arts, from the cave to the 1900's.
(79 slides: Tape 15:30)

B. Man Creates: For God or Country

The notion of an artist as an independent genius did not emerge until the Renaissance, a mere 500 years ago. From early Egypt we follow through 5000 years of artistic expression where the artist was expected to dedicate his skills to some person or force outside himself. Art and architecture created under these impositions are explored. (70 slides: Tape 20:30)

C. Man Creates: For Love or Money

The new economy of the 15th Century created new patrons for the arts: the merchant groups. The art of portraiture was reborn; the artist was considered a genius, whether with the brush or creating for a church. It was the age of the "Renaissance man." The slides show work of the outstanding artists up to the 1900's. These men not only created for love but created for money; their art had to support them. (70 slides: Tape 21:30)

(Junior/Senior High School, Adult)

VII.

ENVIRONMENT/TECHNOLOGY

258. AMERICAN ROOMS IN MINIATURE

The fascinating miniature rooms, housed at the Art Institute of Chicago, give an insight into the rooms, furnishings and tastes of the 1700-1800's. Each slide commentary gives detailed description of furniture and interior decorations (wallpaper, rugs, lights, etc.). Excellent for the student of interior design and interesting for the student of history to glimpse yesterday's mode of living. Good for small children to help them visualize the environments they are studying. (32 slides)

(Slides: all levels. Commentary: Senior High School, Adult)

259. EUROPEAN ROOMS IN MINIATURE

A survey of European interiors, all patterned after authentic originals. Excellent for students of history and interior design studies. Good for younger children to visually orient them to the environment of the time, 1500-1800. The commentary fully describes each article, art work, and designer. The various periods of English styles are represented as well as French periods. Very interesting to contrast life-styles of Americans and Europeans of the same period. (27 slides)

(Slides: all levels. Commentary: Senior High School, Adult)

•260. ART AND ENVIRONMENT

Using slides of modern art as illustrations, the slide set explores the quality of life and the relationship of man to the environment as seen in the city. The influence of the Bahaus School on contemporary design and architecture is explored.
(80 slides: Tape 13:00)

(Junior/Senior High School, Adult)

261. ART, SCIENCE, AND TECHNOLOGY

An overview of the impact new technological discoveries have made on artists and their materials of expression. The slides are a collection of modern art and the tape has quotes from several artists in response to the changes made by science and technology. (16 slides)

(Junior/Senior High School, Adult)

•262. **THE BIG VIOLIN**

Original story and art work by a Louisiana artist. The story is in simple form to be retold by the teachers. Creative writing by students is encouraged. An excellent set for art students to study. (40 slides: Tape 10:21)

(Elementary, Junior/Senior High School, Adult)

•263. **CONCEPTS OF ARCHAEOLOGY**

Man gains insight into his past by studying a civilization's great art, utensils, and dwellings. This program examines, through archaeological methods, the significant discoveries in major centers of antiquity, such as Egypt, Mexico, Greece, and England. An excellent and interesting introduction precedes slides, followed by questions for study in Part A.

A. Emphasizes the discoveries of art in tombs, temples, and architecture. (77 slides: Tape 17:30)

B. Slides review art and artifacts of the civilizations discovered. (81 slides: Tape 18:30)

(Junior/Senior High School, Adult)

264. **THE CITY**

Historically, cities are an important part of civilized life, but uncontrolled technology and bad planning threaten to destroy these citadels of man. Instead of acting as a humanizing agent, the cities themselves become dehumanized. This program suggests some ways cities have served man in the past, as well as some new plans and ideas for rejuvenating them. Individual art expressions on the city made by noted artists over a span of decades are studied. (53 slides)

(Junior/Senior High School, Adult)

•265. **AN INQUIRY INTO THE FUTURE OF MANKIND: DESIGNING TOMORROW TODAY**

Excellent slides and fascinating commentary predicting the future. Throughout history, oracles and prophets have found a willing audience for their speculations. Recently, this same fascination has taken a very practical turn because earth's survival may depend on intelligent judgements. Discussion and inquiry questions follow the lectures.

A. Explores the variety of techniques used to project technological advances: scenario writing, probability curves on graphs, Delphi method of prediction, Genius Forecasting (based on the vision of one person), etc. The question is raised as to how technological advances will affect literature, art, and music.
(80 slides: Tape 15:00)

B. Modern technology often causes problems but has freed us from working with our hands. It has extended our world as far as the imagination can reach. We must now look realistically at what we want and what we are going to do to get it. We must design our future now to decide what kind of lives we want to lead.
(80 slides: Tape 14:00)

(Junior/Senior High School, Adult)

•266. MAN AND HIS ENVIRONMENT: IN HARMONY AND IN CONFLICT

Beautiful slides and dramatic tape; this topical program warns that man is dependent on nature and must learn to live in harmony with it to survive.

A. Examines the differing views of nature found in Oriental philosophy, among the American Indians, agrarian reformers, and the 19th Century romantics. (49 slides: Tape 17:35)

B. Deals with man-made environments, specifically with cities and examines their history of growth with their ensuing problems. (80 slides: Tape 16:29)

(Junior/Senior High School, Adult)

267. PHYSICS AND PAINTING

The program parallels the visions and concepts of the scientists and artists as their thinking about the structure of the physical world changed. Science and art are traced from the Middle Ages to the present. Excellent detailed discussion material precedes the slides. (32 slides)

(Senior High School, Adult)

268. RESTORED GARDENS IN THE SOUTHEAST UNITED STATES

Historic preservation is a state of mind that says we should save the best of the past. It helps link a nation with its heritage and improves the quality of life in the present. It puts historically and architecturally valuable sites to effective use; it safeguards America's landmarks. The slides take the viewer on a trip of more than a thousand miles, from New Orleans through Lexington, Nashville, Knoxville, the Carolinas to Washington, to visit historic homes and their specially planned gardens. Homes cover such historic types as log cabins and old mills to mansions. Gardens explored include types such as boxwood, wildflower gardens, locust groves, and formal patios with attending statues and iron work. (22 slides)

(Junior/Senior High School, Landscape students, Adult)

269. TRANSPORTATION

Story and slides give an overview of our transportation system, its complexity, and the future problems we will face in keeping the United States on the move. (80 slides)

(Elementary, Junior High School)

270. ART AS ENVIRONMENT

The slide program covers the areas of painting and sculpture, crafts, industrial design and architecture, graphic design, theatre, film and television, music, and dance. Each subject has a short comprehensive statement written by a professional in that field--for instance, music was written by Yehudi Menuhin. The format in this lecture is somewhat different from other slide sets in that the commentary is written in a continuous story with headings identifying each area and is found in the first pages of the lecture. It is here the teacher will find information concerning the slides. The slide section, in most cases, only identifies the slide by subject and location with a single statement. The exception is the music section where the slide commentary is somewhat more informative. The lecture discusses the use of the arts to produce collective emotion and inspire national pride. We become aware how artists can shape man's environment. (100 slides)

(Junior/Senior High School, Adult)

VIII.

FOREIGN LANGUAGE

The following lectures are available in French and Spanish with English, unless otherwise indicated. Descriptions for the 100 numbers will be found in ARTS OF THE WORLD, Section IV.

131. ANCIENT BUDDHIST PAINTINGS

141. ANCIENT MAYAN ART IN COPAN

128. ANCIENT MOSAICS

114. ANCIENT MOSAICS: TUNISIA

•421. ARDAPHON: HUNGARIAN SETTLEMENT IN LOUISIANA

•165. BACKGROUNDS OF MODERN PAINTING IN FRANCE

172. BYZANTINE MOSAICS

137. EARLY RUSSIAN ICONS

108. EGYPT: PAINTINGS FROM TOMBS AND TEMPLES

•523. FINDING OUT ABOUT ART: PARTS A, B, C, AND D

•422. FRENCH CULTURE IN LOUISIANA

•423. FRENCH FESTIVALS AND FUN IN SOUTH LOUISIANA

•424. HUNGARIAN FESTIVALS IN LOUISIANA

•425. THE ISLENOS FISHERMEN OF LOUISIANA

195. MEDIEVAL FRESCOES

153. MEDIEVAL WALL PAINTINGS

121. PAINTINGS FROM THE AJANTA CAVES

•191. PAINTINGS OF THE GREAT SPANISH MASTERS

125. PERSIAN MINIATURES

157. ROMANESQUE AND GOTHIC ILLUMINATED MANUSCRIPT

187. RUMANIA: PAINTED CHURCHES OF MOLDAVIA

144. TWO CITIES OF ANCIENT MEXICO: MONTE-ALBAN - MITLAN

The following lectures are designed for elementary children. See LOUISIANA STUDIES, Section XII for descriptions.

*349. ARDAPHON--HUNGARIAN SETTLEMENT IN LOUISIANA

Lecture: English
18 slides: Tape 5:17, in Hungarian

*350. FRENCH CULTURE IN LOUISIANA

Lecture: English
32 slides: Tape 11:19, in French

*351. FRENCH FESTIVALS AND FUN IN SOUTH LOUISIANA

Lecture: English
35 slides: Tape 10:44, in French

*352. HUNGARIAN FESTIVALS IN LOUISIANA

Lecture: English
22 slides: Tape 6:35, in Hungarian

*425. THE ISLENOS FISHERMEN OF LOUISIANA

Lecture: English and Spanish
21 slides: Tape 6:00

40. ART APPRECIATION FOR ELEMENTARY GRADES

This slide set is an introduction to ethnic art forms in a series of brief lectures for 2-4 grade levels.
Lecture: English, French, Italian, and Spanish
40 slides

*523. FINDING OUT ABOUT ART

The student is introduced to basic elements of art in this slide set. They learn to observe objects in a new way.

A. Color

Lecture: English, French, Italian, and Spanish
42 slides: Tape 4:00

80

B. Texture

Lecture: English and Spanish
39 slides: Tape 4:00

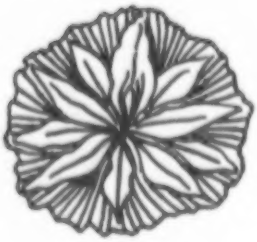
C. Pattern

Lecture: English and Spanish
44 slides: Tape 4:00

D. Shape and Form

Lecture: English and Spanish
46 slides

(Elementary level)



IX.

GREAT MUSEUMS OF THE WORLD

284. ACADEMIA GALLERY: VENICE

The Academia Gallery came into existence in 1805 when Napoleon needed space to house Venetian art works he considered inappropriate for the Louvre. The art was sent to the old Venetian Academy of Painting and Sculpture but as continuing acquisitions soon overflowed the Academy a group of old buildings on the Grand Canal were acquired and became known as the Academia Gallery. Interestingly enough these irrelated buildings included a gothic church, a guild hall, and a convent designed by Palladio. Today, despite wars, destruction, and confiscations, the Academia houses the finest collection in the world of five centuries of Venetian painters (1300-1500). Bellini, Conegliano, Giorgione, Lotto, Titian, Vecchio, Veronese, Tintoretto, Tiepolo, and Canaletto are a few of the artists represented in the collection.

(Junior/Senior High School, Adult - 32 slides)

285. ACROPOLIS MUSEUM: ATHENS

High above the plains of Athens rise a series of low hills, silhouetted against the crystal blue sky of Gree[illegible] The largest of these is called the Acropolis. Because this was a natural fortress, it served both as a fort and a shrine. For both reasons it has been ravished time and time again. The splendor remains although only fragments give us a glimpse of what their glories were. The slides and story give a view of the sculpture and architecture that made the temples resplendent.

(Junior/Senior High School, Adult - 32 slides)

286. CALIFORNIA PALACE OF THE LEGION OF HONOR: SAN FRANCISCO

The California Palace is a replica of the celebrated French Palais de la Legion d'Honneur in Paris, a building which Napoleon expropriated to house his newly formed order. Upon completion of the Panama Canal, the French Government erected a copy of the building for the San Francisco Exposition. After World War I it was opened as a museum dedicated to the California men who had lost their lives. The museum houses the largest collection of Rodin sculpture outside of Paris. Artists and sculptors (1300-1900) from many countries are represented. Some of the artists are Carrillo, Tintoretto, Veronese, Cranach the Elder, Hobbema, Rembrandt, Fragonard, Gainsborough, Lawrence, Copley, Corot, Degas, Monet, Renoir, and others.

(Junior/Senior High School, Adult - 32 slides)

287. **CLEVELAND MUSEUM OF ART: OHIO**

The museum, opened in 1916, is east of Cleveland and located in a neo-classical marble structure in the Fine Arts Garden. All the art works and support have come from private sources and represent art from 1300-1900. Some artists represented are Cranach, Filippino Lippi, Andrea del Sarto, Titian, Tintoretto, El Greco, Murillo, Poussin, Rubens, Van Dyck, Hals, Turner, Monet, Degas, Renoir, Toulouse-Lautrec, Cezanne, Gauguin, Van Gogh, and Picasso. Pages from Byzantine and German manuscripts are included in this slide set.

(Junior/Senior High School, Adult - 32 slides)

288. **KROLLER-MULLER MUSEUM: HOLLAND**

The Kroller-Muller Museum was opened to the public in 1938, a donation of Mr. Kroller-Muller to house his wife's personal collection. It is set in a twenty-two acre park, once the hunting preserve of the family near the village of Otterlo in the Netherlands. Though ancient to modern art is represented in the collection, it is famous for its collection of 19th and 20th Century paintings. Some artists represented are Cranach the Elder, Fantin-Latour, Odilon Redon, Renoir, Cezanne, Monet, Van Gogh (an excellent group of 14), Seurat, Juan Gris, Leger, Mondrian, Picasso, and Braque.

(Junior/Senior High School, Adult - 32 slides)

•289. **THE LOUVRE: PARIS**

The Musee' du Louvre visit begins with the Louvre itself because it is more than a treasury of wonderful art; it is an inspiring monument to the genius and grandeur of France. It has been a fortress, dungeon, palace, refuge, office building, and shops for squatters. Francis I, in the 16th Century, first used part of it as his private museum, bringing Leonardo di Vinci with his pictures to France as his guest. It was after the French Revolution that the great palaces of the Louvre became a museum open to the public. Napoleon was its greatest contributor, requisitioning art wherever he conquered. Work from the 1200's to 1800's are represented from most every country.

(Junior/Senior High School, Adult - 32 slides; Tape 15:00)

•290. THE METROPOLITAN MUSEUM OF ART: NEW YORK

America's greatest art museum is located on one of the world's busiest thoroughfares, New York's Fifth Avenue. It is a huge structure of stone extending four blocks long and stretching deep into Central Park. The museum is actually a combination of 13 museums, including The Cloisters in upper Manhattan. Over one million works of art stretching over a period of 5000 years are housed here. The slides shown are a small sampling of great paintings in the Western tradition. Some artists represented are Giotto, Van Eyck, Rogier van der Weyden, Botticelli, Raphael, Michaelangelo, Titian, Veronese, Holbein, Bruegel, Rubens, Hals, Rembrandt, Vermeer, Poussin, Daumier, Manet, Cezanne, Homer, and others from 1200-1900.

(Junior/Senior High School, Adult - 32 slides: Tape 15:00)

•291. MUSEUM OF IMPRESSIONISM: PARIS

The museum stands at the end of the Tiuleries Gardens in Paris. Unofficially, it is called "Jeu de Paume," for the building was originally constructed for court tennis during the reign of Napoleon III. By 1900, the English form of lawn tennis became the rage, and the unused building became part of the Louvre. In 1947, all the Impressionist paintings scattered throughout the Louvre were collected here to create the world's most complete record of this first episode in the history of modern art. Manet, Monet, Pissarro, Renoir, Degas, Sisley, Cezanne, Mary Cassatt, Seurat, Van Gogh, Gauguin, Toulouse-Lautrec, and Redon are represented.

(Junior/Senior High School, Adult - 32 slides: Tape 15:00)

292. MUSEUM OF SAO PAULO: BRAZIL

One of the world's youngest art galleries, founded in 1947, is located in Brazil. It began as a project of a governmental leader who believed the culture of the country should develop along with its economy. It has a collection of art from all ages. When original works were not at first available, colored reproductions were shown to acquaint people with cultural developments, shocking and unheard of in museum circles. Today the collection is famous. The slides are an overview from 1200 to 1900 and represent famous painters from every country.

(Junior/Senior High School, Adult 32 slides)

293. NATIONAL GALLERY OF ART: LONDON

The Prince Consort, an avid art collector, established the National Gallery as a rival institution to Napoleon's efforts in Paris and to save private collections that were being sold abroad. Sir George Beaumont spurred action by offering his great collection to the gallery as soon as it was built. Today, the gallery owns the best collection of European paintings (1300-1900) in the world. Botticelli, Leonardo da Vinci, Bellini, Jan Van Eyck, Raphael, Corregio, Titian, El Greco, Rembrandt, Hogarth, Reynolds, Turner, Courbet, and others are represented.

(Junior/Senior High School, Adult - 32 slides)

294. NATIONAL GALLERY OF ART: WASHINGTON

In less than twenty years the gallery has grown into one of the great galleries of the world. In 1936, Andrew Mellon offered his collection to the Government along with funds to erect a building. In 1941, the gallery was inaugurated and since then has received five major donations: the Mellon, Kress, Widener, Dale, and Rosenwald collections. Additional treasures have poured in at a rate unprecedented in the history of museums. The collection shown here is an overview of great art by major artists from all countries from 1300-1900.

(Junior/Senior High School, Adult - 32 slides)

•295. PITTI PALACE: FLORENCE

The Pitti Palace stands on the bank of the river Arno with the famous Boboli gardens at its back. It was a palace designed for Luca Pitti, who never finished it. In 1549, it was bought by the Medici family, the rulers of Florence during its Golden Age. Wings were added and decorated by the great Baroque muralist, Pietro da Cortona. Three centuries of art from the private collections of the Medici comprise the major works. Today it is the only princely Baroque gallery that is almost exactly as it was when built. Major artists from 1400-1600 are represented.

(Junior/Senior High School, Adult - 32 slides: Tape 15:00)

296. THE PRADO: MADRID

Prado, in Spanish, means field or meadow and the museum owes its name to its having been built on the meadow (garden) of the monastery of St. Jerome. From the beginning, the building was designed as a museum. It was partially built when Napoleon used it as a stable. After his defeat, the building was finished. Four centuries of the tastes and enthusiasms of the royal family of Spain have been gathered here. The period from 1400-1899 is reflected by known artists from European countries. Italian, Flemish, German, and Spanish artists are shown in this series of slides.

(Junior/Senior High School, Adult - 32 slides)

297. UFFIZI GALLERY: FLORENCE

The gallery building, a masterpiece of architecture, was originally designed in 1569 to house all the municipal offices of the medieval city of Florence. The top floor was retained as a gallery for the tremendous collections of the Medici family. Today, the museum exhibits the most outstanding masterpieces of 13th-17th Century Italian painting.

(Junior/Senior High School, Adult - 32 slides)

X.

THE HISTORY OF MUSIC

308. BLACK COMPOSERS OF LOUISIANA

The lecture was prompted by a major traveling exhibition of the Smithsonian Institute called, "Played with Immense Success." The slides contain photos of composers and covers of sheet music. The stories of the famous early composers, most born in New Orleans in the 1800's, are carried throughout the script. Tony Jackson, Spencer Williams, and Jelly Roll Morton are among composers included in this slide set.

(Senior High School, Students of music, Adults - 37 slides)

•309. JAZZ: THE MUSIC OF BLACK AMERICANS

Classic sounds are combined with original music to demonstrate jazz forms and provide an exciting background for the history of Black music in America. Much of the early music had its roots in Louisiana--New Orleans, to be specific.

A. Introduction

Antecedents of the blues songs were the work songs and field shouts sung daily on the large plantations. These work songs, in turn, had their origins in the call and response type singing used in ceremonies of West African tribes. These tribes made up the majority of the American Negro's ancestry.
(70 slides: Tape 11:30)

B. Blues and Ragtime

Early blues were sung a cappella, but later the guitar was used. After emancipation, instruments like the trumpet, trombone, clarinet, and tuba were used to imitate the voices. True blues came into being after the Civil War. When mastery of the instrument was made, the Creole marching bands came into existence and gave the players the opportunity of earning a living. (70 slides: Tape 11:30)

C. Big Bands

The first group of jazz bands was formed when the white Creoles from the Franco-American middle class and the uptown Negroes with a blues folk background joined talents. With the raggy piano and the trumpet in ascendence, later joined by the saxophone, great bands and prominent players became known over the musical world. (70 slides: Tape 13:30)

D. Bebop and Beyond

During the post-war years, young black jazz players became dissatisfied with what they considered the mediocrity of jazz and started competitive jam sessions in the Harlem after-hours clubs. It was here that Bebop developed. This style later unfolded into "cool" jazz in which a series of talented individuals created their own styles.
(70 slides: Tape 13:30)

(Senior High School/Students of Music, Adult)

•310. MUSIC OF THE WORLD

Each lecture accompanying the tapes describes the music that is typical of the era and defines the unusual instruments featured in some of the music. Lectures A and B describe instruments elementary classes can make.
(Tape and lectures only--no slides)

A. Music of Africa (Tape 28:45)
B. Music of Primitive Man (Tape 55:00)
C. Music for a Medieval Day (Tape 45:00)
D. Music of the Renaissance (Tape 40:00)
E. Music of the Baroque Era (Tape 60:22)
F. Music of Slavic Traditions (Tape 60:26)

•311. MUSICAL INSTRUMENTS OF THE BAROQUE AND EARLY CLASSICAL ERAS

The slides show fine examples of instruments of the baroque and early classical eras. The tapes present listeners with the opportunity to hear the musical sounds that our ancestors heard. Works of art are included to show how the instruments were played and to give an impression of the musical and social life of the time. Works by Bach and Handel are played on instruments of the period. This selection is excellent for the student of music or for music appreciation. (56 slides: Tape 30:00)

(Junior/Senior High School, Adult)

312. "PLAYED WITH IMMENSE SUCCESS": LOUISIANA MUSIC COVER ILLUSTRATION

Regionally published popular music may be regarded as a cultural artifact reflective of the people, place, and time which produced it, regardless of its musicological content, quality, or importance. The music covers shown on the slides are documentation of historical, political and social events, mostly taking place in the New Orleans area. The original covers are in the collection of the Louisiana State Museum.

(Senior High School, Students of Music, Adults - 35 slides)

•313. THE POETRY OF ROCK: A REFLECTION OF HUMAN VALUES

Poetry songs from Edgar Allan Poe to Big Bopper can express the same things but in different ways, each using the language of his own time. These different styles reflect changing values--the ways people understand the world and each other. Today, rock lyrics are not meant to be read like poetry, but the lyrics have the same basic intent: to express an emotion using forceful, rhythmical language. The slides and commentary in this presentation explore the early rock singers and their songs. Art work and photographs depict singers and groups.

(Junior/Senior High School, Students of Music, Adults
80 slides: Tape 18:00)

•314. MUSIC FROM FANTASIA

A four-part slide set adapted from Disney's beloved feature film, "Fantasia." Each part complements a musical masterwork with spectacular Disney animation. By linking dazzling visual images with music, the slide sets communicate the emotional impact of great music. Instructional focus: instills an appreciation for classical music, awakens students to the emotional impact of classical music, develops listening skills, and acquaints students with works by the world's great composers.

A. Sorcerer's Apprentice
Bored with his daily chores, Mickey Mouse, apprentice to a great sorcerer, uses magic to complete his housework and ends up in deep trouble. Paul Dukas' forceful score is perfectly complemented by Disney illustrations.
(143 slides: Tape 9:03)

B. Dance of the Hours
Those delightful terpsichoreans from "Fantasia" -- hippos and alligators, elephants and ostriches -- dance a colorful comic ballet to Amilcare Ponchielli's unforgettable music. (107 slides: Tape 12:00)

C. Night on Bald Mountain
Modeste Mussorgsky's music conjures up dark images as, on a mountain above a sleeping village, evil wakes at midnight and unleashes demons in a frenzied dance that lasts until dawn, when peace returns.
(90 slides: Tape 8:28)

D. The Rite of Spring
The Earth's formation -- violent and erupting -- and the life and death of the great "thunder-lizards' are vividly depicted against the thundering background of Igor Stravinsky's powerful score.
(112 slides: Tape 9:08)

(Elementary, Junior/Senior High School, Adult)

•315. MUSICAL VISIONS OF AMERICA

A four-part slide set that reviews America's musical heritage from the earliest Pilgrims to Elvis Presley--and beyond. Special attention is paid to American music's Black heritage. Beside teaching music appreciation, the slide set teaches history and sociology. The visuals are exceptional. Following the script, the teachers will find many suggested activities along with a helpful bibliography of records and music.

A. The Mix
B. The Mix at Work
C. The Mix Heats Up
D. The Mix Moves On

(Upper Elementary/Junior High School)

•316. SOUND

In this four-part slide set, photography and artwork are combined to lead students to discover important ideas about the generation, transmission, reception, and interpretation of sounds. Students are encouraged to participate during the slide show by identifying sounds and their origins, and by explaining the differences in the sounds they hear.

A. What is Sound?
B. Sound Waves
C. Ears and Hearing
D. Uses of Sound

(Upper Elementary/Junior High School)

XI.

INDIVIDUAL ARTISTS

320. JOHN JAMES AUDUBON: ANIMALS OF THE SOUTHEASTERN STATES

These slides were taken from an original set of Audubon prints, now a part of the Louisiana State Museum Collection. The slides are beautiful and clearly show Audubon's style of painting. The slide set is excellent material for use in science studies. Small children will enjoy seeing the animals they read and sing about. This is good motivational material. The three parts of this lecture are under one cover.

A. Carnivores (20 slides)

B. Rodents (20 slides)

C. Variety of Southern Mammals (20 slides)

(Elementary, Junior/Senior High School, Adult)
Parts A, B, and C are under one cover.

321. CEZANNE AND THE MODERN VISION

Paul Cezanne is often referred to as the "father of modern art." His work has immediate appeal to most people, yet to appreciate his creative skills and use of order and harmony, time must be spent beyond superficial viewing. The slide set includes works of Cezanne and other Impressionist painters who worked in and around Paris during the last half of the 19th Century.

(Junior/Senior High School, Adult - 16 slides)

322. DURER AND THE NORTHERN RENAISSANCE

Durer, like other painters of his time, was concerned with the age-old question: which is more important, reason and what we know by deduction or, emotion and what we know by intuitive feeling? Durer often tried to reconcile both in his work and was not always successful. Whether drawing, painting, or printmaking, Durer was a superb craftsman. He became famous over most of Europe for his outstanding prints. These slides show works of Durer as well as some of his contemporaries.

(Junior/Senior High School, Adult - 16 slides)

323. THE PAINTINGS OF CHARLES BIRD KING

Charles Bird King was a pivotal figure in the history of American Art in the early 19th Century. He was among the last of the American artists who studied abroad and were known as "the English School." King helped bridge the difficult period between colonialism and nationalism in America. He was responsible for enlarging the scope of painting beyond that of portraiture which was inadequate for expressing the diverse moods of a new nation. As a principal artist in Washington, D. C. from 1819 to 1862, he sketched and painted portraits of the national leaders and great Indian chiefs.

(Junior/Senior High School, Adult - 36 slides)

324. JACOB LAWRENCE: TOUSSAINT L'OUVERTURE

These slides include a series of flat designed paintings by Jacob Lawrence depicting a history of Haiti. The time span covers Columbus' landing to the death of Toussaint L'Ouverture, a statesman and military genius esteemed by the Spanish, feared by the English, dreaded by the French, hated by the planters, and revered by the Blacks. The painting technique of flat design is handled in an excellent manner and is worth special study by students of design.

(Junior/Senior High School, Adult - 41 slides)

•325. HENRI MATISSE: PAPER CUT-OUTS

Presented is a beautiful and comprehensive collection of Matisse paper cut-outs created during his final years. Matisse referred to collages as "gouaches decoupees," as his assistants painted rag paper with quality gouache colors. Matisse cut the shapes he subsequently assembled from these rectangular sheets of paper. The lecture is divided into four sets; sets I and II were written by the Curator of Modern Art at Detroit Institute of Arts, and sets III and IV are excerpts from a lecture by a professor of art history, City Univeristy of New York. All parts are under one cover.

(Junior/Senior High School, Adult - 48 slides: Tape I and II 30:20, Tape II and III 32:35)

•326. MONET'S YEARS AT GIVERNY

This slide set tells the story of Claude Monet's years at his now famous home located outside Paris in the Seine Valley. It was here that he developed a new painting style which differed from his early impressionist works. The new style and the paintings produced in Giverny are the subject of this slide story. An intimate picture of Monet's life and his love of nature is fully explored.

(Junior/Senior High School, Adult - 39 slides: Tape 30:00)

•327. PICASSO

Picasso is considered one of the greatest artistic geniuses of the 20th Century. Although he was very much a joyful innovator, several of his finest works express his deep sense of outrage toward atrocities committed in our times. While these slides deal with one artist, they have as their underlying theme the question: what makes a creative person? Picasso achieved, almost unaided, a great revolution of the arts. Throughout his lifetime, he was constantly experimenting with the formal elements of line, color, form, texture, and shape. The commentary is followed by study questions.

(Junior/Senior High School, Adult - 46 slides: Tape 7:24)

•328. PICASSO'S WORLD: THE RESTLESS CENTURY

Art is a panoramic mirror that reflects the age in which it is created. In each century an artist is born whose work encompasses and summarizes his age. Pablo Picasso has accomplished this for our century. More than any other artist, his works mirror our age. This slide set gives an overview of the works of this genius: his search for identity, his works from various periods and styles, and his exploration of new dimensions in art.

(Junior/Senior High School, Adult - 76 slides: Tape 15:10)

329. PORTRAITS I PAINT

A very interesting first-person account from an artist-business man. Several years ago, Fortune Magazine interviewed ten men prominent in business: presidents of large chemical corporations, etc. The one thing the men had in common was their roles as serious writers, musicians, painters, etc. All had a "second profession" in which they were as well-known as the first. Edward Weiss, an advertising giant, one of the ten men chosen to be interviewed, tells how he paints and why he chose to paint the subjects he did, from the Pope to Marilyn Monroe. His approach to painting is unconventional as he does not hesitate to use any medium to communicate his feelings about his subject. This is a very good program. Weiss has also included paintings by artists through the years that have influenced him, and he tells of that influence.

(Junior/Senior High School, Adult - 65 slides)

330. REMBRANDT AND HIS HOLLAND

These slides give a short overview of the works of one of the greatest artists of all times. Reputations in art rise and fall, but Rembrandt has had universal appeal since his own time. Rembrandt had a great grasp of character and part of his timeless appeal as a painter is associated with his ability to capture people as people. An introduction for the teacher is included, plus photocopy prints of some of Rembrandt's etchings which are not included in this slide set.

(Junior/Senior High School, Adult - 17 slides)

331. VINCENT VAN GOGH

Vincent Van Gogh became prominent for his paintings of light. Van Gogh was friends with the impressionistic painters of his time, but his work did not follow their ways. His brush strokes were much more vigorous. The letters he wrote to his brother, Theo, give us an understanding of the inner turmoils he faced during his short life.

(Junior/Senior High School, Adult - 40 slides)

•332. ANDREW WYETH

This slide set is in the form of an interview and discussion by Thomas Hoving, former director of the Metropolitan Museum of Art, as he talks to and about Andrew Wyeth, one of the leading artists of this country. Wyeth needs no city lights or outside stimulants to inspire him. For him, the rural corner of Pennsylvania brims with excitement. Here and in a small corner of Maine, Wyeth painstakingly observes and translates life into art for future generations to enjoy. This slide story covers Wyeth's home life, the people he knows and paints, his style of painting, and interesting, intimate bits of his life.

(Junior/Senior High School, Adult - 40 slides: Tape 31:00)

333. TURNER, THE ARTIST

Turner, one of the greatest artists of the world, is remembered as a painter of the sea and sky, of light, mist, and storm, and of the huge and the remote. His greatest achievements were accomplished when he abandoned the classic formulas of painting that prevailed in his day and painted intuitively--setting paths to modern art. The first 10 slides and story highlight his work from 1806 to 1826. Slides 11 through 14, show activities at Petworth, one of the great houses in England, where Turner was almost an artist-in-residence. The air of informality enabled Turner and his art to flourish.

(Junior/Senior High School, Adult - 24 slides)

•334. RODIN REDISCOVERED

Auguste Rodin was reckoned as the greatest living sculptor and world's greatest artist between 1900 and his death in 1917. He was often embarrassed by references to him as a genius, as an inspired being, because he always claimed that his art was the result of scrupulous work--a lifetime of carefully observing nature and learning his craft. The 40 slides in the set have been divided by the commentary into four parts: A. The Paris Sculpture Salon; B. The Gates of Hell, monumental bronze doorways commissioned by the French Government; C. Rodin's Methods; and D. Rodin's Legacy.

(High School, Adult - 40 slides; Tape 1:10)

XII.

LOUISIANA STUDIES

353. AMERICAN-ITALIAN CULTURE IN LOUISIANA

What does it mean to be an American-Italian? This is explored in this slide story. The first section explores the early history of Italians in New Orleans and surrounding areas. The altars of St. Joseph are described. The second section introduces family life, heritage, and some of the prominent citizens of the Orleans area.

(Junior/Senior High School, Adult - 73 slides)

354. AMPHIBIANS OF LOUISIANA

Amphibians were the first backboned animals to live on land. They also had several other "firsts"--first vocal chords, external ears, movable eye lids, and movable tongues. The slides and commentary cover the common amphibians found in Louisiana.

(Elementary, Junior/Senior High School - 24 slides)

•355. THE ANGLO-SAXONS OF THE FLORIDA PARISHES

A short historical visit is made to the area of Louisiana known as the Florida Parishes. Slides show leading plantation homes, humble cabins, historical churches, schools, and cemeteries within the area. This study will be of interest to Junior and Senior High School students in the area or those researching Florida Parish history.

(Elementary, Junior/Senior High School - 65 slides: Tape 10:00)

•356. THE ARMISTAD RESEARCH CENTER

A visit through slides is made to this unique library of documents. Located in the old United States Mint, a historical landmark in New Orleans and supported by Dillard University, the library contains slides that show some important historical documents of American ethnic heritage. This slide set will be of interest to those seeking resource centers or researching historical materials.

(Junior/Senior High School, Adult - 112 slides)
Part A - Tape 21:00
Part B - Tape 20:00

357. BIRDS OF LOUISIANA

Evolution's gift of flight has completely dominated the design of birds and it is this ability that sets them apart from other vertebrate animals. Birds are to be found anywhere there is land nearby. The slides cover the birds common to Louisiana, including the many waterbirds. Extending the commentary is a teacher's resource.

(Elementary, Junior/Senior High School - 24 slides)

358. BIRDS OF LOUISIANA - WETLANDS, FOREST AND GARDEN

Slightly over 400 different species of birds are found in Louisiana, varying in size from the minute hummingbird to the larger pelican. This slide set introduces some of the more common and interesting birds.

A. Birds of the Louisiana Wetlands

This part introduces 40 birds usually found on the 7,000 miles of shoreline, marshes, swamps, and lakes of Louisiana. The birds are shown in the ornithological order usually found in most field guides.
(40 slides)

B. Birds of Louisiana Forest and Garden

Birds studied in this group live in the woods, fields, and backyards of Louisiana. Included are songbirds, birds commonly seen in everyday life, and birds of prey. (40 slides)

(Elementary, Junior/Senior High School, Adult)

359. BY HAND: BENDING WILLOW

The commentary is a sensitively written account about Pat, a native craftsman, and includes a dialogue between Pat and the cameraman. The slides show the transformation of willow branches into a chair--a creative folk art by people acquainted with the Louisiana landscape and its bounty of domestic resources. The pertinent comments by Pat the craftsman exemplify his unique and happy life.

(Junior/Senior High School, Adult - 20 slides)

•360. CAJUN LAND OF LOUISIANA

Through these slides, the viewer is introduced to the Cajun people, their celebrations, and their way of life. The story begins with their exile from France and then Nova Scotia.

A. These slides and commmentary cover the early history of the Cajuns and their arrival to Louisiana. Many of their unique celebrations are explored. The crops they grow and the homes they lived in are documented in Part A. (77 slides: Tape 23:39)

B. Part B explores the natural enivironment of the Cajun people and their interaction with nature. (67 slides: Tape 20:40)

(Elementary, Junior/Senior High School, Adult)

•361. CHIEF THUNDER'S STORY

This set is a delightful original story and includes art work. The story of Louisiana Indians and their way of life from prehistoric times to the present is presented in a unique manner. The commentary is conducted between two children and a puppet, and through specific questions and observations, the impact of Indian heritage is discovered.

A comprehensive section with suggestions for follow-up activities is included in the commentary. The questions, word lists, and activities involve listening, response, verbal usage, comprehension, and recall.

(Elementary children - 100 slides: Tape 22:00)

•362. CLOVIS CRAWFISH AND FRIENDS

In this slide set, we meet not only Clovis but also his friends such as Bertile Butterfly, Cristophe cricket, and Fernand Frog. We learn how Bayou Tail-of-Frog got his name, when frogs seem to have no tails. Children are introduced to French words throughout the story.

(Elementary level - 25 slides: Tape 12:00)

•363. THE COUSHATTA HERITAGE

A two-part story of the Coushatta Indians, their history, tribal customs and handicrafts is presented.

A. This part gives an overview of the historical background of the Coushatta tribe with a visit to their cultural center. Traditional Indian foods are demonstrated. The slides show how cane is cut and prepared for basket making.

B. Part B is a detailed picture story of Coushatta pine needle basket weaving for which this tribe is nationally recognized.

(Elementary, Junior/Senior High School, Adult - 79 slides Tape 34:30) A and B parts are under one cover.

364. EARLY NEW ORLEANS ARCHITECTURE

The slides follow the story of Louisiana architecture from LaSalle's discovery to the mid-19th Century. Shown are styles of architecture from France and Spain and how these were adapted to the availability of materials and climate in the new country. This is good research for students of Louisiana history and for students interested in architectural styles and their evolution as settlements gradually became cities.

(Junior/Senior High School, Adult, Students of history and architecture - 58 slides: Tape 16:09)

365. FISHES OF LOUISIANA

The slides in this set give an overview of the three groups of fish, their life process and functions. An extensive resource will enable the teacher to extend the commentary.

(Elementary, Junior/Senior High School - 24 slides)

366. HISTORY OF BATON ROUGE

A brief visit is made through slides to points of historical interest in Baton Rouge. The script, written by gifted and talented students in Baton Rouge, is charming and gives the story of Baton Rouge from the time the Bayou Goula and Houma tribes hunted where the State Capitol now stands.

(Elementary, Junior High School - 30 slides)

367. A HISTORY OF LOUISIANA ARCHITECTURE

Though mostly French in origin, Louisiana architecture has changed styles many times. Most of the thirty-six architectural styles shown in the slide set are located in the city of New Orleans, the one city which has most of the styles discussed within its city limits. Early buildings, colonial, and antebellum homes are shown in the slides and are interestingly discussed in the commentary. This set is an excellent study for the student of architecture.

(Senior High School, Adults - 36 slides)

368. HOMESPUN HERITAGE

The viewer is given a tour of the Louisiana Art and Folk Festival held each year in Caldwell Parish. This celebration presents Louisiana talent in the areas of crafts, needlework, performing arts, regional foods, and Louisiana history. The festival is noted for bringing together folk craft that gives visitors a glimpse of yesteryear; soapmaking, ax handle making, the dulcimer, wagon renovation, rope tying, split oak baskets, nets, quilting, and bread and pretzel making are a representative group of the early crafts demonstrated and being kept alive.

(Elementary, Junior/Senior High School, Adult - 62 slides)

•369. HOW DID YOU KNOW THAT, BILLY

The story about early Louisiana Indians and how they were able to handle some of the major problems of economy, ecology, communication, transiency, and extinction is told in a charming manner. The story takes place in a schoolroom where the spirit of an ancient Indian chief, unseen and unheard except by one student, prompts answers to the teacher's question, thus giving the class the benefit of true past experiences. The slides are original drawings. This set provides a very imaginative way to present educational information. Following the lecture is a comprehensive list of suggested activities.

(Junior/Senior High School, Adult - 70 slides: Tape 28:00)

•370. HUNGARIANS OF THE FLORIDA PARISHES

This is an especially well-written lecture giving a short history of the Hungarians and the reasons some left their homeland to settle in America. The story of their early life in American cities makes an interesting cultural study. Today, the Hungarians have revived their festivals and traditions and share them with joy.

(Junior/Senior High School, Adult, Students of history and cultural studies - 46 slides: Tape 10:00)

•371. INDIANS OF THE FLORIDA PARISHES

This set provides a professional study of the early environmental climate in the eight units known as the Florida Parishes that supported early Indian sites. Archaeological findings give a background for reconstructing this culture. The interactions between the white settlers and Indians are historically discussed. This is an excellent study of Louisiana Indians for students of history.

(Junior/Senior High School, Adult - 120 slides: Tape 36:00)

372. INSECTS OF LOUISIANA

Insects make up the largest and most complex group of animals on earth. More different kinds of insects exist than all other living things, animal and plant combined. The anatomy and life process of some of the most common insects are reviewed. Extensive information is included for the teacher.

(Elementary, Junior/Senior High School, Adult - 30 slides)

373. INSECT-EATING PLANTS OF LOUISIANA

Insect-eating plants were first discovered in the 1700's, and for the better part of a century scientists argued the point as to whether or not the insect-eating plants did, in fact, digest their victims and, if so, was digestion accomplished? Because of the strongly acidic and nutritionally poor soil in Louisiana marshes, several plants have evolved unique means of supplementing their diets. Extensive information with illustrations precedes the commentary.

(Elementary, Junior/Senior High School, Adult - 24 slides)

374. LOUISIANA ARTS AND SCIENCE CENTER

This slide-lecture tours the Arts and Science Center complex in Baton Rouge.

A. The Old Governor's Mansion

This part shows the home of governors from 1940-1963 which has recently been restored to its splendor and furnished with as much of the original furniture as can be located. (26 slides)

B. LASC Riverside

Located in the old Illinois Central Train Station, the museum overlooks the Mississippi River. Many artifacts and original features of the station have been preserved. The facility has been designed to show changing exhibits in a professional manner. (47 slides)

C. The Planetarium

One of the world's major planetariums is located directly behind the Old Governor's Mansion. A Zeiss projector, the finest planetarium instrument in the world, projects outstanding sky shows and programs for children and groups. (24 slides)

(Excellent for all ages and especially good to show children before a visit to these facilities.)
A, B, and C parts are under one cover.

375. LOUISIANA CAVALIER

This slide set is a complete teaching guide to the story of Louis St. Denis. The narrative is divided into the following three parts:

A. The first narrative, related by "grandpa" (puppet character) is a description of the founding of Natchitoches and the life of Louis Juchereau de St. Denis from 1713 to 1744. (52 slides)

B. The second narrative shows locations mentioned in the preceding narrative as they appear today. (40 slides)

C. The third unit is for the teacher. There are no slides, but a wealth of resource material is provided. Activities are suggested involving research, creative writing, arts, crafts, and drama.

(Elementary, Junior/Senior High School)
A, B, and C parts are under one cover.

376. LOUISIANA COLONIAL AND ANTEBELLUM ARCHITECTURE

Beautiful slides in this set explore the history and style of the historical homes of Louisiana. Furniture and buildings reminiscent of early plantation life are shown.

A. Mississippi River Area

Cottage and Greek-Revival style architecture are dominant in this area. Interiors of some of the homes, gardens, and a convent are explored. Historical incidents are included in the story of each home. (48 slides)

B. Natchitoches and Northeast Louisiana

As opposed to the Greek-Revival style, the dwellings in this area are the homes of unpretentious hard-working farmers. A plantation store is explored. (41 slides)

C. Rapides Parish and the Bayou Country

Many of the homes in this area were destroyed, fully or partially, by troops during the War between the States. Cottages and stately homes are visited in this lecture. (44 slides)

(Junior/Senior High School, Adult)

•377. LOUISIANA CRAWFISH INDUSTRY

The little crustacean called the crawfish has come out of its clay mound to become a state industry and has put Louisiana on the national scene. Visitors to Louisiana delight in the unusual foods made with crawfish.

(Elementary, Junior/Senior High School, Adult - 36 slides Tape: 10:00)

378. LOUISIANA FURNITURE

Furniture indigenous to Louisiana in the 18th and 19th centuries is a unique phenomenon on the North America continent. Careful examination reveals that Louisiana furniture says a great deal about the state; it gives a visual history of design, a history of technology, and speaks of various cultural backgrounds. The slides give a professional overview of various types of furniture, many found in Louisiana plantation homes today.

(Senior High School, Adults, Students of history and interior design - 80 slides)

379. LOUISIANA IS OURS!

This is an excellent slide story with a historical background leading up to the transfer of the Louisiana Territory from Spain to France, and the purchase of the territory by the United States government, 1800-1803. Never before in world history had a government purchased land. The ceremonies of the transfer and the purchase were held in the public square of New Orleans during a one month celebration.

(Junior/Senior High School, Adult - 95 slides)

380. LOUISIANA'S AMERICAN-ITALIAN HERITAGE AND HISTORY

This slide set is a documented history of the Italians in Louisiana from the days of the earliest explorers to the present time. Included in this set are well-known and respected leaders of today.

(Junior/Senior High School, Adult - 116 slides)

381. LOUISIANA'S FOREST RESOURCE

This slide set is divided into two areas with some overlap. An overview of Louisiana forests, a natural resource, and their multiple uses is given.

A. As a Resource

The areas covered include forests today, seed formation, seedling production and planting, the growth of trees, and products of the forest. (37 slides - recommended for 5th and 6th grades)

B. Multiple Use

Part B basically covers the use of forests as recreational areas. There is some overlap on the uses of the forest.
(31 slides - recommended for 7th-10th grades)
A and B parts are under one cover.

•382. NATIVE TREES, SHRUBS, AND VINES OF LOUISIANA

This slide lecture is divided into three areas, each covering native plants, trees, shrubs, and vines of Louisiana. The slides are professionally done and give the viewer an insight into the natural beauty in the state. Short identifications are made of each species.

Trees	(55 slides)
Shrubs	(23 slides)
Vines	(15 slides)

(Elementary, Junior/Senior High School, Adult - Tape 27:00)

383. THE OIL INDUSTRY

A visit is made to an oil refining and petrochemical plant in Louisiana--one of the largest in the world--the Lake Charles Plant of Cities Service Company. The viewer sees the oil as it is broken down into various products that eventually become gasoline, wax, rubber, and plastics. The complete complex from headquarters to subsidiaries show the vastness of this operation. This set provides good resource material for science students.

(Senior High School, Adult - 80 slides)

•384. PINEY WOODS PEOPLE

Though the slides give a picture of the southeast Louisiana people at the turn of the century (about 1910), the same type people and family life could be found in small settlements over all of early Louisiana. Featured is a small mill town, the Natalbany Lumber Company, in particular. Viewers will see through copies of photographs, the costumes, homes, and working conditions of this small town. This helps bring history to life and assists the student in experiencing and understanding the life of his ancestors more fully.

(Elementary, Junior/Senior High School, Adult - 54 slides: Tape 15:29)

385. PIONEER HERITAGE CENTER

Located on the LSU-Shreveport campus, the Heritage Center is the only folk center in the state which stresses the use of vernacular architecture, artifacts, archival materials, and folklore in a specifically educational context. The northeast Louisiana region's geography and history is stressed. "In understanding our roots, we have a firmer foundation on which to stand to face the future." Slides tour the facility and explore the folk craft of pioneer times. A history of the area is told through the artifacts that have been gathered.

(Junior/Senior High School, Adult - 47 slides)

386. POISONOUS REPTILES OF LOUISIANA

Snakes are divided into two distinct groups and each group is discussed in this slide set. Students are given clues to help identify poisonous snakes. A discussion on each group precedes the slide lecture and is an excellent resource for the teacher.

(Elementary, Junior/Senior High School - 23 slides)

387. THE PORT OF NEW ORLEANS

This slide set is the story of the second busiest port in the nation. Glimpses are seen of ships that dock at the various wharves and port facilities. Large grain elevators are part of the busy scene as the port is the largest grain export area in the nation. Twenty-five miles of wharves handle coke, sugar, alumina, bananas, lumber, military cargo, and other products. Berths for as many as 85 ships at one time are available.

(Junior/Senior High School - 80 slides)

388. THE PREHISTORIC INDIANS OF LOUISIANA

This set is a history of prehistoric man in Louisiana approximately 12,000 years ago, as discovered through various archaeological sites in Louisiana. The different periods of cultural progression are discussed. Poverty Point, Marksville Earthworks, St. Gabriel Evacuation, and West Feliciana are places in Louisiana which have significant artifacts for historical study.

(Junior/Senior High School, Adult - 39 slides)

389. PRIMITIVE PLANTS OF LOUISIANA

Primitive plants are those which reproduce by spores at one stage and egg and sperm at another, usually classified under liverworts, mosses, horsetails, and ferns. The slides are excellent and clearly detailed.

(Junior/Senior High School, Adult - 23 slides)

•390. RED RIVER RAFT

The "raft," recounted in early Indian legends, is also recorded in French and Spanish exploration accounts. The "raft" was an ever shifting series of log jams formed from driftwood clogging the main channel of the Red River for more than a hundred miles. As the river became part of the Louisiana Purchase in 1803, several attempts were made to clear this artery. The story of the successful removal is told in a series of 1873 U. S. Army Corps of Engineers reports and shown in photographs hand-tinted by an artist in 1873, before the days of color photography. This is another fascinating bit of Louisiana history. A glossary is included.

(Junior/Senior High School, Adult - 41 slides: Tape 20:00)

391. REPTILES OF LOUISIANA

Reptiles are an interesting group of animals that have a number of features that make them different from others; some of these work for the species and some against. The slides discuss these areas. Resource material is included for the teacher.

(Junior/Senior High School, Adult - 24 slides)

392. SHADOWS-ON-THE-TECHE

As the viewer tours this lovely plantation home on the Bayou Teche, the story of the original builder, David Weeks, and his family is woven throughout. History, happiness, and tragedy are part of the background story.

(Junior/Senior High School, Adult - 72 slides)

•393. SOURCES OF LOUISIANA WATER

Like air, water is taken for granted. The slides emphasize the uses of water, how water can help, how it can destroy. The viewer is encouraged to eliminate waste and suggests conservation, management, and distribution to help answer some of the needs of the future.

(Upper Elementary, Junior/Senior High School, Adult - 115 slides; Tape 21:27)

394. STEAMBOAT LIFE ON THE MISSISSIPPI

The Mississippi River is one of the most valued natural possessions of the American people; it has served as a highway, a boundary, and a unifying force. In viewing this marvelous collection of riverboats, history comes alive. Starting with the early explorers who discovered the Mississippi River in its entirety, the story identifies the different types of boats that plied the river. Included is the early steamboat and the beloved paddlewheeler, Queen of the River.

(Junior/Senior High School, Adult - 32 slides)

395. THE STORY OF COTTON

Once, not too many years ago, "King Cotton" was the top money crop of the South. Large and important plantation homes were built with "cotton money." Beautiful slides give the story of cotton from ground preparation and planting to picking and baling, and back again to preparing the field after the harvest.

(Elementary, Junior/Senior High School, Adult - 50 slides)

396. THE STORY OF SUGAR

This slide set is a two-part story of sugar cane, one of Louisiana's important harvests.

A. History and Cultivation

From the wilds in India, the waving little grass went to China where, as early as 766 B.C., they made a crude sugar called "honey." The great merchant princes of Venice, recognizing its value, held a monopoly on the cane trade. The history is as fascinating as its cultivation. The slides follow the complete cycle of planting and processing sugar cane. (50 slides)

B. A Sugar Cane Festival

A few slides show the festival held in New Iberia, the heart of the sugar cane country. The festival is held just before harvest. (14 slides)

(Elementary, Junior/Senior High School, Adult)
A and B parts are under one cover.

397. TRICENTENNIAL OF LASALLE'S LOUISIANA

The slides in this set feature LaSalle and the art work of the State Capitol located in Baton Rouge. On April 9, 1682, Cavalier de LaSalle claimed the land between the Gulf of Mexico and the Great Lakes for King Louis XIV of France, naming it Louisiana. The Tricentennial of this event was celebrated in 1982. The 50th anniversary of the Louisiana State Capitol was also in 1982. The slide set combines recognition of these two important celebrations. The slides feature a portrait of LaSalle from the Louisiana State Museum and a detail of the LaSalle monument in Plaquemines Parish, and sets LaSalle within his historical context by including a map of Louisiana at the time of his explorations. Also included is a portrait of King Louis XIV. This material can be used for Louisiana social studies, in other classes using history or art as a basis for teaching, and by teachers preparing their students for a trip to the State Capitol.

(Upper Elementary, Junior/Senior High School, Adults - 27 slides)

•398. WILDFLOWERS OF LOUISIANA

The slides in this set are professional and can be used as models by art students. The commentary calls attention to the flowers that enhance our landscape, act as food for animals and birds and, in some instances, can be made into jellies and food for human use. Though the commentary is written for upper elementary level, the botanical names of the flowers are given and thus can be used for science on a higher level. The slides are so beautiful that just looking at them is a pleasure.

(Slides: all ages; Commentary: grades 4-7, but can be stated at any level - 140 slides; Tape 20:47)

399. WILDFLOWER TREASURES ON THE BATON ROUGE LEVEE

A collection of beautiful slides of wildflowers growing in an area of the Baton Rouge Mississippi River levee is shown in this set. A section of the levee was chosen for this informative year-long study, with photographs taken every two weeks. Most of the wildflowers shown are common to this state. Besides being informative, the study aims to create an appreciation and recognition of the natural beauty of the wildflowers often referred to as "weeds."

(Elementary, Junior/Senior High School, Adult - 40 slides)

•400. THE WORLD COMES TO LOUISIANA IN 1984

The first part of the slide set is a preview of the Louisiana World Exposition held in 1984. The sequence contains a history of world's fairs, dating back to London's Crystal Palace of 1851. Featured are slides of elaborate old buildings and anecdotal material about the attraction of fairs, including the introduction of such foods as root beer (Philadelphia, 1887), ice cream cones and hot dogs, (St. Louis, 1904), and other attractions like the Ferris wheel (Chicago, 1893), escalators (Chicago, 1933), and television (New York, 1939). The slide show moves to New Orleans and explores the exposition's theme, "The World of Rivers--Fresh Water as a Source of Life." The slide story is followed by extensive resource material for the teacher, including a complete unit of study with activities that span various student-ability levels.
(49 slides - Tape 11:00)

The second part of the slide set was developed from materials provided by the various pavilions and through personal interviews with local and foreign Louisiana World Exposition personnel.
(51 slides - no tape)

•401. LOUISIANA'S MIGHTY MISSISSIPPI: "GREAT FATHER OF WATERS"

The slides visually tell the story of the Mississippi River, bringing to life the power the river has in giving life to land and people or in taking it as a great destroyer. The river has acted as man's chief means of travel, communication, international trade and his source of food. The script takes the viewer historically through 1700 to the present, highlighting its value to Louisiana.

(Junior/Senior High School, Adult - 80 slides: Tape 15:00)

The following lectures were prepared for special use with the bilingual, bicultural programs in the elementary schools. These lectures are for the very young student.

•421. ARDAPHON - HUNGARIAN SETTLEMENT IN LOUISIANA

The slides in this set tell the story of the Hungarian migration to Louisiana and the lifestyle of today's generation.

(18 slides: Tape 5:17, in Hungarian)

•422. FRENCH CULTURE IN LOUISIANA

The history of Louisiana's French people, their traditions and customs of yesteryear and today are explored.

(32 slides: Tape 11:19, in French)

•423. FRENCH FESTIVALS AND FUN IN SOUTH LOUISIANA

These slides show how Louisiana's "Cajuns" celebrate crops, climate and "critters."

(35 slides: Tape 10:44, in French)

•424. HUNGARIAN FESTIVAL IN LOUISIANA

The Harvest Festival and other Hungarian traditions which still prevail in Louisiana's Hungarian settlement are documented in this set.

(22 slides: Tape 5:00, in Hungarian)

•425. THE ISLENOS FISHERMEN OF LOUISIANA

The slides in this set show the life and history of the Islenos fishermen in St. Bernard Parish.

(21 slides: Tape 6:00, in Spanish)

426. ITALIAN CULTURE IN LOUISIANA

The history of the Italian heritage in Louisiana from the beginning to the present is recorded in this slide set.

(29 slides)

427. ITALIAN FESTIVALS IN LOUISIANA

Louisiana's Italian celebrations are shown in this set of slides.

(30 slides)

428. PAN AMERICAN FESTIVAL IN LOUISIANA

The slides in this set show the annual festival held in New Orleans to celebrate native Spanish cultures.

(19 slides)

429. THE TET FESTIVAL IN LOUISIANA

The lunar New Year celebration, as performed by the Vietnamese of Louisiana, is explored in this set.

(16 slides)

XIII.

NATURAL SCIENCES

Slide set 444-449 form a series on The Ways of Animals, life science concepts for elementary grades. The imaginative stories are told in poem form. Aileen Fisher, the writer, provides a model of scientific inquiry; she encourages curiosity, observation, and investigation. The slides explore animal behavior, adaptations, life cycles, and habitats. The slides are in two parts: Part I is the story poem, and each slide set is illustrated by a different artist working in various media, such as woodcuts, oil, watercolor, and caseins. In Part II, the science generalizations of the story poem are discussed, and the slides are photographs of the animals in their natural settings. This is a delightful and educational series. Beyond science, the poems are models for creative writing.

•444. ANIMAL DISGUISES

Animals, assisted by coloring, shape or pose, can blend into their surroundings as seen in this slide set.

(A. 28 slides: B. 23 slides: Tape 11:07)

•445. ANIMAL HOUSES

In this slide set, the shelter of animals is compared with those of humans.

(A. 35 slides; B. 22 slides: Tape 12:38)

•446. ANIMAL JACKETS

Animals' natural protective coverings such as feathers, hair, and scales are compared to children's clothing in this set of slides.

(A. 32 slides; B. 23 slides: Tape 12:30)

•447. FILLING THE BILL

This rhyme-form selection explores birds' bills and shows how they are adapted for their different habits.

(A. 30 slides; B. 22 slides: Tape 10:00)

•448. GOING PLACES

This slide set discovers how animals move through flying, swimming, jumping, etc.

(A. 31 slides: B. 32 slides: Tape 11:15)

•449. SLEEPY HEAD

The sleeping habits of various animals are revealed in this selection, including nocturnal animals.

(A. 33 slides: B. 19 slides Tape 12:00)

•450. TAIL TWISTERS

Shapes and uses of animal tails are described in rhyme in this slide set.

(A. 31 slides: B. 26 slides: Tape 12:00)

•451. "YOU DON'T LOOK LIKE YOUR MOTHER"

This slide set tells the story of the differences between young animals and their parents.

(A. 33 slides: B. 30 slides: Tape 15:00)

BOTANY

373. INSECT-EATING PLANTS OF LOUISIANA

Insect-eating plants were first discovered in the 1700's, and for the better part of a century scientists argued the point as to whether or not the insect-eating plants did, in fact, digest their victims and, if so, how was digestion accomplished? Because of the strongly acidic and nutritionally poor soil in Louisiana marshes, several plants have evolved unique means of supplementing their diets. Extensive information with illustrations precedes the commentary.

(Elementary, Junior/Senior High School, Adult - 24 slides)

•382. NATIVE TREES, SHRUBS, AND VINES OF LOUISIANA

This slide lecture is divided into three areas, each covering native plants, trees, shrubs, and vines of Louisiana. The slides are professionally done and give the viewer an insight into the natural beauty in the state. Short identifications are made of each speicies.

Trees	(55 slides)
Shrubs	(23 slides)
Vines	(15 slides)

(Elementary, Junior/Senior High School, Adult - Tape 27:00)

455. PLANT ADAPTATIONS

This selection of slides discusses certain unique plants in terms of their adaptations in roots, stems, leaves and/or flowers which allow for survival in a certain environment. Plants do not have the ability to purposefully change, but as changes do occur and fit the environment, the plant survives. Their success is dependent upon chance.

(Junior/Senior High School, can be adapted to most levels - 20 slides)

456. PLANT PARTS

Selected examples of plants are chosen to explore their composition, modification, life cycle and plans for reproduction. Trees, tree parts, flowers, and garden produce are part of this slide study.

(Junior/Senior High School, can be adapted to most levels - 20 slides)

16. PLANTS USED BY EARLY AMERICANS

Early settlers in North America learned the use of many native plants from the Indians. They also brought plants with them from Europe. The plants brought from Europe that escaped cultivation have become part of our natural wildflower landscape. This slide set is divided into three parts.

A. Wild Plants Used by Early Americans

These slides show many practical and other interesting ways native plants were used. (20 slides)

B. Common Plants Used in Colonial Medicine

This selection names plants and the uses the early Colonials assigned to each. Much folklore is given here. (20 slides)

C. Wild Plants Used as Food

This program shows edible plants, identifies their characteristics, and gives suggestions for their preparation as food or drink. (20 slides)

(Elementary, Junior/Senior High School, Adult)
A, B, and C parts are under one cover.

389. PRIMITIVE PLANTS OF LOUISIANA

Primitive plants are those which reproduce by spores at one stage and egg and sperm at another, usually classified under liverworts, mosses, horsetails, and ferns. The slides are excellent and clearly detailed.

(Junior/Senior High School, Adult - 23 slides)

•398. WILDFLOWERS OF LOUISIANA

The slides in this set are professional and can be used as models by art students. The commentary calls attention to the flowers that enhance our landscape, act as food for animals and birds and, in some instances, can be made into jellies and food for human use. Though the commentary is written for upper elementary level, the botanical names of the flowers are given and thus can be used for science on a higher level. The slides are so beautiful that just looking at them is a pleasure.

(Slides: all ages; Commentary: grades 4-7, but can be stated at any level - 140 slides: Tape 20:47)

399. WILDFLOWER TREASURES ON THE BATON ROUGE LEVEE

A collection of beautiful slides of wildflowers growing in an area of the Baton Rouge Mississippi River levee is shown in this set. A section of the levee was chosen for this informative year-long study, with photographs taken every two weeks. Most of the wildflowers shown are common to this state. Besides being informative, the study aims to create an appreciation and recognition of the natural beauty of the wildflowers often referred to as "weeds."

(Elementary, Junior/Senior High School, Adult - 40 slides)

•462. EXPLORING THE SOLAR SYSTEM: IT'S NATURE AND ORIGINS

The universe is enormous. Our star, the sun, and its solar system are just a few of countless objects in the universe... a universe so complex that no one knows exactly how big it is or how many stars and galaxies it contains. Exploring the Solar System is divided into four parts for convenience and in-depth study. This is an excellent program. Study questions follow each part.

A. This slide set explores the positions and known characteristics of the four "terrestrial" planets closest to the sun, so called because they are composed largely of solid materials. The planets are Mercury, Venus, Earth, and Mars, in order of proximity to the sun. (40 slides: Tape 12:00)

B. Traveling outward from the sun, beyond the four inner planets already studied, we find Jupiter, Saturn, Uranus, Neptune, and Pluto. These gaseous giants are studied in this selection of slides. (40 slides: Tape 12:00)

C. In ancient times, it was believed that the earth was the center of the universe, but in the 1400's, this view began to lose favor. The phenomena of comets, once thought to be omens of disaster, were redefined as regular, natural events of the solar system. Partly from studies of comets, scientists have proposed a number of theories explaining how the whole solar system came into being. This program analyzes the theories that have been proposed to explain the origin of the solar system. (35 slides: Tape 9:00)

D. This study explores the hypothesis that the earth and moon were formed from the same gas cloud. Research of the moon's chemistry and rock formations are studied.

Studies of the sun's structure and activities are made as well as the solar winds that cause the phenomena called the "aurora."

The closing part of this study discusses the possibility of life elsewhere in space. Jupiter continues to be a subject of great speculation. (40 slides: Tape 11:00)

(Junior/Senior High School, Adult)
A and B parts are under one cover.
C and D parts are under one cover.

•463. LIVING WITH A LIMIT

Recognizing that the United States faces an energy crisis, this program shows various ways energy can be conserved.

A. In this part, conservation in schools, driving, and daily living is discussed. (78 slides: Tape 15:00)

B. This part presents suggestions for energy conservation in homes and describes alternate energy sources to replace oil. (80 slides: Tape 15:00)

(Junior/Senior High School)

ECOLOGY

469. ANIMAL ADAPTATIONS

This set of slides introduces a number of animals in terms of their adaptations, which are body process changes allowing them to survive in certain environments. Animals do not have the ability to change purposefully in order to fit particular kinds of surroundings. Man is unique because of his ability to modify himself or his environment, within limits.

(Elementary, Junior/Senior High School - 20 slides)

•470. CAMOUFLAGE IN NATURE

The hiding places, appearance, and habits that insects and some small animals use to preserve their lives are discussed in detail in this selection. Examples of animals who are able to change colors to match their surroundings are cited.

(Junior/Senior High School; can be adapted to elementary - 32 slides: Tape 15:00)

471. COMMUNITIES OF LIVING THINGS

Community, as used here, represents a group of plants and animals living together and depending on each other. Scientists study communities to search out the relationships between organisms and the conditions that permit the development or survival of certain groups. This information helps man to learn how to manage the world of living things on planet Earth. Riverlands, plains, forests, meadows, and swamps are some of the areas studied.

(Junior/Senior High School, can be adapted to most levels - 20 slides)

INVERTEBRATES

478. COMMON BUTTERFLIES AND MOTHS

Of the 10,000 species of butterflies and moths in the United States, the most common species are shown in this set. Each of the species goes through four life stages: egg, larva, pupa, and the adult state. The last three stages in the life of the monarch butterfly are shown in slides.

(Junior/Senior High School, Adult, can be adapted to Elementary 20 slides)

479. COMMON INSECTS AND SPIDERS

There are more than 800,000 known species of insects--a creature with no bones, whose tough outer skin acts as a skeleton. More than 50,000 species of spiders are known.

(Junior/Senior High School, can be adapted to other levels- 20 slides)

480. UNDER THE MICROSCOPE

This slide set gives a close-up view and in-depth study of minute creatures of the sea and plant life. Various other items are touched upon, such as blood cells, an insect's eye, inside a tooth, an octopus arm, a chick embryo, etc.

(Junior/Senior High School, Adult - 32 slides: Tape 15:33)

VERTEBRATES

354. AMPHIBIANS OF LOUISIANA

Amphibians were the first backboned animals to live on land. They also had several other "firsts"--first vocal chords, external ears, movable eye lids, and movable tongues. The slides and commentary cover the common amphibians found in Louisiana.

(Elementary, Junior/Senior High School - 24 slides)

485. BIRDS OF FRESHWATER ENVIRONMENTS

Birds shown and discussed in this program are associated with freshwater environments. However, some birds frequenting ponds, marshes, and other freshwater habitats may, at times, use habitats which are not aquatic. Included in this selection are birds that swim, wade, and perch. These three distinctive characteristics are found in strikingly different birds that are adapted in various ways to environments, in or near some body of water.

(Junior/Senior High School, can be adapted to other levels - 20 slides)

357. BIRDS OF LOUISIANA

Evolution's gift of flight has completely dominated the design of birds and it is this ability that sets them apart from other vertebrate animals. Birds are to be found anywhere there is land nearby. The slides cover the birds common to Louisiana, including the many waterbirds. Extending the commentary is a teacher's resource.

(Elementary, Junior/Senior High School - 24 slides)

486. BIRDS OF SALTWATER ENVIRONMENTS

Some of the birds included in these slides spend their entire lives in marine environments, while others are found in both freshwater and saltwater habitats. Among the birds discussed are long distance travelers and those which migrate short distances or not at all. These birds are not easy to observe because of their love for the sea.

(Junior/Senior High School, can be adapted to other levels-20 slides)

358. BIRDS OF LOUISIANA - WETLANDS, FOREST AND GARDEN

Slightly over 400 different species of birds are found in Louisiana, varying in size from the minute hummingbird to the larger pelican. This slide set introduces some of the more common and interesting birds.

A. Birds of the Louisiana Wetlands

This part introduces 40 birds usually found on the 7,000 miles of shoreline, marshes, swamps, and lakes of Louisiana. The birds are shown in the "ornithological order" usually found in most field guides.
(40 slides)

B. Birds of Louisiana Forest and Garden

Birds studied in this group live in the woods, fields, and backyards of Louisiana. Included are songbirds, birds commonly seen in everyday life, and birds of prey. (40 slides)

(Elementary, Junior/Senior High School, Adult)

•487. BUFFALOES, EAGLES, AND ELEPHANTS

The illustrations for this program are taken from exhibits in the National Museum of Natural History in Washington. The history of these three animals is explored and their special relationship to the continent of North America is discovered. Information about their extinct ancestors--the American Mastodon, Wooly Mammoth, Teratornis, and the Big Horned Bison--is also given.

(Elementary, Junior High School - 66 slides: Tape 19:00)

488. COMMON BIRDS OF THE WOODLANDS

The birds shown in this slide set are normally found in woodlands, but in winter when food is scarce, they are seen near homes. Food, nesting places, and safety are requirements for all birds.

(Junior/Senior High School, can be adapted to most levels-20 slides)

489. COMMON BIRDS THAT LIVE NEAR PEOPLE

As cities spread, some sources of bird food and shelter are destroyed. As a result, many kinds of birds are extending their range. Other woodland birds are adapting to life near people. The birds shown in this series of slides are found in cities and on farms. (Junior/Senior High School, can be adapted to most levels-20 slides)

490. COMMON FARM AND RANCH ANIMALS

Many city children have little or no opportunity to observe farm and ranch animals. The slides in this program illustrate a variety of these animals and some of their distinctive characteristics. The slides and text provide pupils with an understanding of farm and ranch animals, why they are raised, and the common food and products obtained from them.

(Elementary - 20 slides)

491. COMMON PETS

At school or at home, many children have opportunities to play with or help care for one or more pets. This slide set portrays a variety of common pets, and the commentary gives information on their habits and the care they need.

(Elementary, Junior High School - 20 slides)

492. COMMON ZOO ANIMALS

City zoos offer opportunities for boys and girls to see animals native to many areas of the world. This selection introduces pupils to common zoo animals.

(Elementary - 20 slides)

365. FISHES OF LOUISIANA

The slides in this set give an overview of the three groups of fish, their life process and functions. An extensive resource will enable the teacher to extend the commentary.

(Elementary, Junior/Senior High School - 24 slides)

386. POISONOUS REPTILES OF LOUISIANA

Snakes are divided into two distinct groups and each group is discussed in this slide set. Students are given clues to help identify poisonous snakes. A discussion on each group precedes the slide lecture and is an excellent resource for the teacher.

(Elementary, Junior/Senior High School - 23 slides)

391. REPTILES OF LOUISIANA

Reptiles are an interesting group of animals that have a number of features to make them different from others; some of these work for the species and some against. The slides discuss these areas. Resource material is included for the teacher.

(Junior/Senior High School, Adult - 24 slides)

493. WHEN DINOSAURS RULED THE EARTH

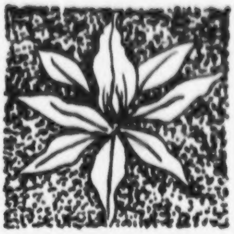
This slide set is an introduction to the better known dinosaurs with descriptions of their way of life. Questions are raised as to the reasons for the extinction of the dinosaurs.

(Elementary, Junior High School - 41 slides)

494. DIGGING FOR DINOSAURS

The slide lecture takes the viewer on a real fossil hunting expedition with a recognized paleontologist as guide. We learn where to look for the kind of rock in which dinosaurs can be found, how to recognize fossils when we find them, and how to take specimens out of their ancient beds. From the collecting of fossils, the viewer moves to the Museum of Natural History in New York City where the fossils are mounted into completed exhibits. Here other prehistoric reptiles are introduced.

(Junior/Senior High School, Adult - 32 slides)



XIV.

RELIGIOUS THEMES

505. ART OF THE MIDDLE AGES: THE WORLD AND THE CROSS

In the 11th and 12th Centuries, State and Church were virtually one. The church was served by kings and serfs, knights, monks and artists alike. In building their churches, the builders used only the best and most luxurious materials. Antique works of art, jewels for altars, decorated books of Bible selections, and gold threads for vestments were common to churches. Monasteries and cloisters were built to house guests. These too were enriched and luxurious. The lecture gives a description of the churches and conditions of the time to give the viewer a feeling of the richness of the period.

(Junior/Senior High School, Adult - 40 slides)

506. CHRISTMAS STORY IN ART

The joy and pageantry of Christmas provided many old masters of art with some of their most appealing themes. The slides chosen illustrate the Christmas story as seen through the eyes of the early Flemish and Italian artists. Each picture is looked at for styles of the period and symbolic meaning.

(Senior High School, Adult - 40 slides)

507. THE CHRISTMAS STORY: PHILADELPHIA MUSEUM OF ART

The Christmas story is told using the works of Flemish and Italian artists. The story uses biblical texts that are illustrated by artists of the period. Each painting is discussed for style and symbolism.

(Junior/Senior High School, Adult - 32 slides)

•508. THE CHRISTMAS STORY: METROPOLITAN MUSEUM OF ART

Biblical text is used for narration as the slides illustrate the story. Medieval and Renaissance paintings are by Fra Angelico, van der Weyden, Hieronymus Bosch, and others. Tape has authentic Renaissance music in the background.

(Junior/Senior High School, Adult - 40 slides: Tape 25:00)

509. THE EASTER STORY IN ART

Many works of art have been inspired by the glorious story of Easter. The works shown are the personal interpretations of artists who lived five centuries ago. They tell us something of what Easter has meant to people in the past. Through carvings, paintings, prints, and manuscripts, episodes from the story of the entry into Jerusalem to the Ascension are illustrated.

(Junior/Senior High School - 40 slides)

•510. MAN AND HIS GODS: AN INQUIRY INTO THE NATURE OF RELIGION

Throughout human history, man has believed in forces mightier than himself, forces that could help him exist on this earth and perhaps offer him eternal life. This faith has led him to strive for a relationship, an interaction between him and these forces. This slide set is a beautifully narrated and illustrated story of the search for communication.

A. Part A looks at different faiths within various cultures. Illustrations are paintings and photographs from the early years (1400) to Woodstock.
(80 slides: Tape 16:00)

B. For centuries, man has tried to make himself a comfortable existence. When afraid his own efforts would not be enough, he has turned for aid and comfort to his gods. The second part looks at ways man assuages his guilt for not reaching his ideal and his ponderance on the beginning, his own and that of the cosmos.
(80 slides: Tape 16:00)

(Senior High School, Adult)

•511. VATICAN PAVILION: NEW ORLEANS

The Louisiana World Exposition was extremely fortunate to have the Vatican Pavilion among its exhibitors for it brought to the state a unique exhibition of art collected especially for this purpose. With permission from Pope John Paul II, a selection of art was sent from the Vatican, many pieces never shown before. Works were also lent by France, Spain, Italy, England, Ireland, Canada, Ethiopia, and Nigeria--all nations who either founded Louisiana or have contributed much to its growth and development. The exhibition (and slide story) was not arranged in chronological order, but rather according to contrasting artistic styles representing the life, death, and resurrection of Christ. The slides show the work of painters Giotto, El Greco, Roualt, Raphael, Caravaggio, and Ferrari as well as mosaics, sculptures, tapestry, bronzes, and many other beautiful works.

(Junior/Senior High School, Adult - 40 slides: Tape 45:00)

XV.

TEACHING AND UNDERSTANDING THE ARTS

ELEMENTARY

The following three slide sets point to cultural differences as seen through children's art. The same art materials are often used, but the characteristics of representation found in each group fit into a pattern only in the most generalized sense. The spontaneity and freshness of a child's expression are apparent in all cultures.

These slide sets are excellent resources for studying Africa, Japan, or Latin America for the drawings, paintings, and three-dimensional works tell the story of life through a child's eye. They draw their homes and friends, their animals and flowers. These slides allow students to make a comparison of their work with children of other cultures.

For the teacher, the very interesting philosophy of art education in each culture is discussed before the commentary. This helps to understand why and how the arts are taught to youngsters across the oceans.

518. AFRICAN CHILDREN'S ART

The slides explore the art of young children, 3 to 14 years of age. As with most children, they draw and paint scenes with subjects of home and school life. The diversity of cultural conditions within Africa itself is apparent in the works shown. (30 slides)

519. ART OF THE CHILD IN JAPAN

The children in Japan are taught art and beauty from a very early age. To them art is serious. The children understand and respect their own cultural traditions, which is apparent in the work shown in the slides. Individual expression is also encouraged. (30 slides)

520. LATIN AMERICAN CHILDREN'S ART

The art shown in this slide set presents the Latin American children as highly inventive with a creative imagination and above all, a sense of humor. It is interesting to observe the art created by these children using the same materials found in American classrooms: ceramics, wax crayons, felt pens, India ink, and wire. (30 slides)

521. ART ACTIVITIES FOR THE PRIMARY GRADES

Captioned slides show step-by-step procedures for a variety of arts and crafts activities using simple, inexpensive materials.

A. Collage: Designs from paper, buttons, yarn, string, etc. (42 slides)

B. Printmaking: Monoprints from fingerpainting, string painting, etc. (48 slides)

C. Resist Techniques: Designs and art work using wax crayon, wax paper, rubber cement, candles, etc. (52 slides)

D. Hand Puppets: Simple puppets from socks, envelopes, boxes, making a stage, etc. (54 slides)

E. Mosaics: Murals and art using wood, paper, rocks, etc. (48 slides)

F. Wood Construction: Simple to more complex designs using wood scraps. (36 slides)

(Elementary grades)

•522. COLOR CONCEPTS

This set consists of simple texts calculated to appeal to the play instinct while teaching abstract concepts of color to the young child.

A. Red

This lecture stresses color as an abstract, not necessarily connected with any given object. The emotional and psychological impact of red is explored, as are the emotional extremes of anger and elation. (39 slides: Tape 27:30)

B. Blue

This lecture helps children discover blue and emphasizes that a knowledge of color helps us to describe things. The lecture demonstrates the psychological effects of color and how certain colors can create a feeling. (25 slides: Tape 22:00)

C. Yellow

Through the slides, we discover that yellow is a color predominantly seen within the home. The student is able to identify many familiar domestic objects. The lecture involves the senses of hearing, tasting, and smelling to elicit emotional responses from the viewers. (34 slides: Tape 22:00)

D. Green

This text delves into the psychological connotations of green, the color of living and growing things. The lecture in this set stresses color as a visual concept. (38 slides: Tape 27:30)

(Primary levels)

•523. FINDING OUT ABOUT ART

This very simple, direct text helps young children observe objects and scenery with a new awareness. The slide sets are illustrated with colored photographs. The text has been translated into Spanish.

A. Color
(42 slides: Tape 4:00)

B. Texture
(39 slides: Tape 4:00)

C. Pattern
(44 slides: Tape 4:00)

D. Shape and Form
(46 slides: Tape 4:00)

(Elementary grades)

•524. ORIGINAL ART, POETRY, AND MUSIC

Art works by Louisiana children were selected by Jefferson Parish students to use as inspiration for creating poetry and original music. The collaborative results are delightful and have great appeal to young children, inspiring similar aesthetic responses. For the teacher, a list of suggested lessons follows the commentary. Extensive descriptions of the art processes used are also included in this selection.

(Elementary level - 54 slides: Tape 14:32)

525. UNDERSTANDING CHILDREN'S ART EXPRESSION

This program is a three-part study divided into characteristic stages of child development based upon the philosophy of Viktor Lowenfeld, as expressed in his book, *Creative and Mental Growth*. The average adult, being inexperienced in the understanding of the child's form of drawing and painting, is often hesitant in evaluating them. These slide sets represent creative art work by children ages four through twelve. Each set has been arranged in sequential order and should assist in evaluating children's art work. These sets are excellent for the classroom generalist or parents who may have little or no background in this area.

A. Development of the Space Concept

The slides in this part show the steps of progression a child makes through the scribble stage to the depiction of space concept--the utilization of the horizon line. (24 slides)

B. Development of the Figure Concept

These slides present the progression a child makes from an early representation of the human figure to a later more carefully planned realistic portrayal. (24 slides)

C. Developmental Levels in Children's Art Expression

This selection coordinates the child's concept of figure and space in terms of five basic developmental levels as discussed in Viktor Lowenfeld's book, *Creative and Mental Growth*. (47 slides)
A, B, and C parts are under one cover.

•526. WORLD OF COLOR

The following three slide sets present a multi-directional approach to the teaching of color concepts to the early primary grade child. Each part is composed of a narrative and songs combined with musical-pictorial sequences that challenge students and help them in identifying the colors in their world. The songs on the tape are sung by young children. Each color has its own song and musical theme that enriches the emotional quality of a particular color. Colored photographs extend the students' concept of the colors. Songs in this program are scored for the piano.

A. Primary Colors

Red, blue, yellow (43 slides: Tape 6:30)

B. Secondary Colors

Green, orange, purple (46 slides: Tape 6:30)

C. Reprise

The major tonal values: Black, White, gray, brown (47 slides: Tape 7:00)

•527. WORLD OF SHAPES

The slide set has been designed to stimulate visual perception. Each part deals with a single major geometric shape, but also includes related shapes. Photographs, many with children, illustrate shapes in an exciting manner.

A. Circle

The story of a Phoenician boy who loved to draw shapes in the form of a circle and how this circle came to be in our alphabet is told in this program. (68 slides: Tape 12:00)

B. Triangle

This set tells the story of an Egyptian youngster whose father built pyramids.
(80 slides: Tape 11:21)

C. Rectangle

The story concerns a Grecian boy who was intrigued by a special shape he saw surrounding him in old Greece. (65 slides: Tape 9:00)

D. Square

The slides show small Chinese children playing a hiding game in their square house. In explaining the game to their friends, the children draw the first square.
(69 slides: Tape 9:30)

(Elementary grades)

528. WALL ART: ELEMENTARY

This program shows photographs of school murals created by elementary students, an on-going collection of wall art, inside and out as seen in schools in Louisiana. Some of the examples were executed entirely by children, some with the assistance of a teacher or Artist-in Schools. Schools are encouraged to send slides of completed murals to add to this collection.

(Elementary grades 51 slides)

529. YOUTH ART: LOUISIANA CHILDREN

This set is composed of a collection of slides of children's original art from all parishes in Louisiana. The slides give a vivid overview of the creative abilities of young children. Detailed descriptions of art techniques used by the children are given for teachers who may want to introduce these or similar approaches. Slides are loosely classified into drawings and painting, fibers, etc., so the teacher can choose slides pertinent to on-going lessons.

A. Animals/Birds/Fish (56 slides)
B. Design (110 slides)
C. Landscapes (27 slides)
D. People (52 slides)

(Elementary grades - 80 slides)

SECONDARY/ADULT

For the convenience of the teacher, the following slide sets have been roughly categorized as:

Introductory
Concepts/Drawing/Color
Painting/Watercolor
Sculpture/Architecture
Special Interest

As in most art studies, each slide set covers several concepts but gives emphasis to one. The classification is meant as a starting point and should by no means discourage the teacher from evaluating all slide sets for particular class needs.

INTRODUCTORY

•540. LEARNING TO SEE AND UNDERSTAND: DEVELOPING VISUAL LITERACY

An exciting two-part slide set designed to help the student break away from the role of passive observer, become actively aware of the world around him, and able to communicate through visual impressions. The slides, a beautiful mixture of photography and art (from the Madonna to cartoon figures), opens many doors for developing visual literacy. The tape is professionally done with a good musical background.

A. Expressions

Image makers--the artist, filmmaker, advertiser--all are concerned with creating visuals which transmit direct messages. These often involve complex skills and techniques. An ordinary person may find it difficult to understand a visual image, to say nothing of creating one, but the language of vision has a basic grammar that can be understood. The "tools" used for a message meant for the eyes include a psychological understanding of color, line, light, texture, shape, pattern, viewpoint, contrast, framing, motion, and juxtaposition. These are the elements of the language of vision. No visual image uses only one element--they are combined in infinite ways to make statements. There are millions of new expressions to be made in new ways, by people who understand how to speak visually. (80 slides: Tape 21:00)

B. Impressions

From the moment we are born, we learn through seeing and we learn how to see. Infants are bombarded with sensations they soon learn to organize in their minds. Objects become so familiar they can be identified from any angle; words, body movement, and faces speak to us. We learn to rely on our visual perception. We believe that we perceive fully what is around us. We assume that we are good at it. But how many of us are really good at seeing? Forgetting how to look and think about what we see continually affects our judgment. The impact of media is requiring that we perceive images in a new way.
(80 slides: Tape 20:00)

(Junior/Senior High School, Adult. Excellent for students of all disciplines)

541. LINE, PLANE, AND FORM IN PICTORIAL COMPOSITION

This slide set concentrates on composition and the elements of composition--line, plane, and form. Chosen paintings are used to explore and compare some of the many ways artists have composed their pictures through the centuries. Paintings by Picasso, Cezanne, Andrea Di Bartolo, Botticelli, Raphael, El Greco, Tintoretto, Turner, Manet, and others are discussed.

(Junior/Senior High School, Adults - 50 slides)

542. SIGNS AND SYMBOLS: TRADITIONAL IMAGES AND THE MODERN ARTIST

Man has been defined as a "symbol-making" animal. Certainly, signs and symbols have become important tools of communication, transmitting ideas both simple and complex. Artists of virtually all periods have made extensive use of signs and symbols within their works to extend or to intensify their meaning. In our modern world we are bombarded with visual images, and it is important to know how to sort out the meanings and the methods of persuasion that lie behind each. The slide set looks at the way modern artists communicate through signs and symbols. It also looks at how everyday signs can, with imagination, assume a look of art.

(Junior/Senior High School, Adult - 58 slides)

•543. UNDERSTANDING ART

A six-part lecture that helps the viewer understand an artistic statement. The intention of the artist cannot be fully understood, but understanding the use of line, the optical effects of color, and the tricks of perspective will help the viewer "see" instead of just looking. In each lecture the student is given a particular aspect of the visual language of art and is then asked to make a judgement about the works presented. They do not have to like all art in the series, but they will understand it as well as understand why they like or dislike some paintings while developing an appreciation of them all. A short list of suggested class projects follows each lecture. Very good slides are in this study.

A. Representational Painting

This lecture exposes the student to a wide variety of styles and expressions in the representational idiom. The student is introduced to a wide range of paintings, contrasting different styles by different artists, and varying approaches by the same artist at different times in his development.
(37 slides: Tape 12:00)

B. Abstract Painting

The student is encouraged to consider the artists' use of color, line, form, space, composition and/or design to develop a greater sense of ease in looking at abstract paintings. He is encouraged to make personal judgements and to recognize them as such. (40 slides: Tape 10:00)

C. Line

The lecture explores the emotional values of line as an element of art. The narration offers an analysis of each artist's use of line so the student will eventually be able to identify these qualities. Through a juxtaposition of paintings and photographs, the student is shown how the artist draws inspiration through observance of nature and how this is translated into an art form. (38 slides: Tape 10:00)

D. Color

The lecture explores the artistic use of color in order to give the student a better understanding of the optics of color, the emotional value colors possess, and to create an awareness of the deliberate uses an artist makes of these properties. (37 slides: Tape 11:00)

E. Form

The student will observe the artistic uses of form and shape as a part of the language of art. The artist, in drawing inspiration from nature, is sensitive to these forms. (37 slides: Tape 9:00)

F. Space

The student will learn how different artists use perspective, for example: the color perspective of Monet and Renoir; the linear perspective of Eakins, Guardi, and Sheeler; the vast space of Tiepolo; and, the limited space of Harnett. (41 slides: Tape 9:00)

(Junior/Senior High School, Adult)
A, B, and C parts are under one cover.
D, E, and F parts are under one cover.

CONCEPTS, DRAWING, AND COLOR

551. ART OF LOOKING: BEYOND THE VISUAL

Using slides of the natural environment and art work by students, the viewer relates to color, line, shape, and texture through an exercise that utilizes the psychological effects of a distorted visual. The manipulation of the focus lens is the key to the effectiveness of this lecture. Suggested student art activities follow each slide.

(Junior/Senior High School - 20 slides)

•552. BASIC DRAWING AND TEXTURE

This two-part program draws student attention to the fact that they use drawing to communicate in their daily lives and perhaps are not even aware of it. The slide set shows how proper drawing techniques open new ways of thinking about visual expression--that drawing is a way of seeing. Students will have the opportunity to rethink the logic of basic observation. Vivid examples of master drawing as well as good student work reinforce the lesson and communicate the sheer joy of working with pencil, pen and ink, brush and charcoal, as well as the excitement of a dynamic line and the power of light and shade in building form and stating texture.

A. Drawing with Line

Students are introduced to drawing as a basic language --a way of communicating basic information. Like other languages, drawing can be learned. The commentator must know what he is going to "say." Students are shown how this information is gained through observation and are guided through a series of thumbnail sketches that progress from the simple to the more complex, gradually and logically. Overlapping shapes, proportion, and diminishing forms are amplified by many master examples that are both beautiful and clear. (70 slides: Tape 16:50)

B. Light, Shade, and Texture

Light and shade are studied through a series of photographs of objects, first in black and white and then in color, to demonstrate that light and shade exist in both. The artist expresses light and shade by the use of value, which is explored in this slide set. Texture, often a key factor in line drawing, is fully discussed and studied through these excellent slides.

(Junior/Senior High School, Adult)

•553. DRAWING PEOPLE: AN INTRODUCTION TO FIGURE DRAWING

This four-part slide set encourages the student to learn the basics of good drawing, to practice and apply them to drawing the human figure, and so attain a degree of success. The human figure has been a staple of Western art since prehistoric times. It has always played an important symbolic role in the art of almost every culture where it was not taboo. Throughout this program, cues and hints are given the student to "see" what he is looking at. Parts A and B deal with human anatomy, the figure as a unit. Part C concentrates on the complex particulars of hands and feet. Part D centers on drawing the human head as a geometric form, not a portrait.

A. Basic Approaches

In this program, a logic approach is used to encourage good drawing. The student learns to study and then verbally describe what he sees; descriptive words become drawing aids. Examples of drawings by masters emphasize problem solving. Gesture and line drawings, positive and negative space, and contour drawings are explored. (63 slides: Tape 16:25)

B. Proportion and Anatomy

Starting with a unit of measure, the student is guided into a sense of relationship between the various proportions of the anatomy. Foreshortening is demonstrated, muscles and muscle groups are described in popular words rather than technical ones, and bone structure is identified. Picture selections have been made with care to avoid problems involved in teaching the human figure to young students. Models are draped discreetly and poses assure that a studious tone, conducive to learning, prevails.
(65 slides: Tape 16:48)

C. Drawing the Hands and Feet

The hands, one of the most expressive parts of the body, are one of the most complicated to draw. The student is given a thorough look at the way hands and feet are constructed so that drawings are realistic and possible. Sketches by famous artists help in this study. (59 slides: Tape 14:03)

D. Drawing Heads

The faces of King Tut and his wife are preserved for us by anonymous craftsmen. In this set, kings, rulers, and statesmen have been captured and frozen by the hand of the artist. Faces are recognizable as individuals because of the infinite variety of details that distinguish one person from another. The slides show the structure of the "universal" human head, the differences between the infant, male and female heads, and take into consideration each part of the face.
(68 slides: Tape 15:22)

(Junior/Senior High School, Adult)
Parts A and B are under one cover.
Parts C and D are under one cover.

554. EXPLORE, PERCEIVE, CREATE

Excellent beginning design exercises using abstract shapes and lines. The student is encouraged to experiment with all possible solutions to gain initiative in expression and challenge the imagination. The elementary exercises shown comprise two kinds of activities:

(1) Exercises in abstract interplay using point, line, plane, color, and space which sometimes lead to configuration.

(2) Exercises with an object as a starting point and abstracting and transforming its shape and structure into a new creative vision.

While arranging and rearranging the elements of design, and while inventing forms, the student makes decisions as a competence for judgment develops. These slides show possible solutions to the exercises given in the commentary. A teacher's guide precedes the slide commentary.

(Junior/Senior High School, Adult - 30 slides)

•555. PERSPECTIVE DRAWING: HOW TO DO IT

The slide set covers one and two point perspective in a simple understandable manner. It teaches perspective drawing effectively while riveting the student's attention. Vivid drawings and diagrams make the lesson clear and the step-by-step instructions make it easy to apply. Works of contemporary artists show students the simple principles of perspective. Masterworks give insights into the history and development of the techniques for capturing three-dimensional space on the flat picture plane.

A. One Point Perspective (80 slides: Tape 15:00)

B. Two Point Perspective (80 slides: Tape 15:00)

(Upper Elementary, Junior/Senior High School, Adult)

556. VISION OF COLOR: BASIC COLOR THEORY

This is an excellent slide set for a beginning study of color. Students are introduced to color theories devised by masters over the past three centuries. Traditional principles of color harmony are very interestingly approached. The author, Faber Birren, is known world-wide for his color studies. He discusses the uses of various harmonies as seen in art works, as well as color psychology, color weight, and color as used in OP art.

(Junior/Senior High School, Adult - 36 slides)

557. PERCEPTION OF COLOR

This is an excellent follow-up study to Vision of Color (#556). This slide set is a more advanced study of color expression. Beginning with a review of the work of great modern painters of the twentieth century and their contributions to the art of color, the slides and commentary describe, illustrate, and set forth principles for new and creative effects using color.

How colors are used to achieve a variety of effects, such as lustrous color, iridescence, colored light, chromatic light, transparency, fog, etc. are fully explained.

(Senior High School, Adult - 36 slides)

•558. ADVANCED PERSPECTIVE DRAWING

After an introductory review of basic one- and two-point perspective, the slide lecture becomes involved in more complex ways of drawing objects in deep space. Using three or more vanishing points, cylinders, cones, steps, and complex intersecting objects are created. Among the problems solved are drawing checkered and free-form designs on planes, creating reflected images and cast shadows, and drawing a spiral staircase.

Part A - 80 slides: Tape 40:00
Part B - 80 slides: Tape 40:00
(Senior High School, Adult)

•559. BASIC DESIGN

A two-part program revealing how the basic elements of design operate -- how line, form, mass, light, shade, and color work together to produce rhythm, movement, and space. Good student motivation.

A. The Basic Elements
Introduces the components of design -- dot, line, shapes -- and discusses how they influence visual perception. Students see how optical dynamics create a response in the viewer's eye and learn how to use these components in designing.
(70 slides: Tape 16:00)

B. Color and Composition
The slides reveal the mechanics of color and discusses their emotional impact in works of art. The principles of symmetrical and asymmetrical balance are discussed.
(70 slides: Tape 16:00)

(Junior/Senior High School, Adult)

•560. DRAWING WITH PENCIL AND INK

A two-part program introducing the use of two basic media easily found in every classroom -- the pencil and pen.

A. Drawing with the Pencil

An artist demonstrates the importance of value, shading, negative-positive space, and graduation to develop design and composition. Basic drawing techniques used to render texture -- lines, cross-hatch, pointillism, scumble and smudge -- are emphasized.
(80 slides - Tape 18:00)

B. Drawing Techniques

The artist illustrates the use of charcoal, pen and ink, crayon, felt tips, and washes on varied textures and colors of paper and cloth. Unusual techniques are demonstrated. (80 slides - Tape 21:00)

(Junior/Senior High School, Adult)

PAINTING AND WATERCOLOR

•565. THE ARTIST'S EYE: PICTORIAL COMPOSITION

The basic building blocks of composition are defined and examined in this selection. Lines and planes are looked at singly and then are studied as they are used to form compositions. Basic compositions used by many artists through the centuries are studied through diagrams and line overlay. This is an excellent slide set to introduce the student to an understanding of simple composition. (NGA)

(Senior High School, Adult - 72 slides: Tape 40:00)

•566. THE ARTIST'S HAND: FIVE TECHNIQUES OF PAINTING

This slide set deals with the five techniques of painting most often used by the Old Masters: fresco, egg tempera, Flemish and Venetian oil, and alla prima, the direct method of oil painting. Slides in this set show the possibilities and limitations of materials and techniques. The lecture covers the primary sources and various types of suspension and medium. A resource list follows the lecture listing pigments as: earth colors, mineral colors, organic colors, and synthetic colors. (NGA)
(Senior High School, Adult - 50 slides: Tape 28:30)

•567. THE ARTIST'S VISION: COLOR AND LIGHT IN PAINTING

Color is one of the basic elements of painting. The artist can create illusions of form, space, light, and shadow with color. Color can express sensations, ideas, and emotions. This slide set discusses the basic physical properties of color and the terms used to describe and analyze color relationship. Using artworks by artists over several periods, these slides show how value and color can create the illusion of form and light. Covered in this selection are relationships between colors in terms of primary, secondary and complementary hues, and the color harmonies. (NGA)
(Junior/Senior High School, Adult - 50 slides: Tape 30:00)

568. COLOR AND LIGHT IN PAINTING

Diagrams and paintings illustrate the relationship between light and color. A study is made of the various types of paints and the way the artist has used them. Hues, tints, shades, and color harmonies are discussed. (NGA)

(Senior High School, Adult - 50 slides)

•569. PAINTING WITH WATERCOLOR

These slides are designed to give students the skills necessary to obtain results that will satisfy their creative urges and enable them to move forward in developing abilities to produce works of art that are at least competent, at best, creative. A two-part lecture gives a brief historical development of watercolor and shows the range of creative variety artists have achieved. A wide range of examples employing many different techniques provide stimulation and inspiration. A step-by-step demonstration covers most every technique used in the medium.

A. Special emphasis is placed on the use of tools and materials as an integral part of the vocabulary. Students will see how to create a basic flat wash, graded wash, and an irregular wash background. Wet-in-wet technique and use of masking techniques are demonstrated. Examples from Chinese art show what can be done with common brushes. Historical notes and suggested projects are included in notes for the teacher in this selection.
(70 slides: Tape 17:00)

B. A successful watercolor artist is shown developing a composition from start to finish, incorporating many techniques both common and uncommon to watercolor. Students learn that even though planned, a painting changes as the artist creates.
(64 slides: Tape 12:16)

(Junior/Senior High School, Adult)

•570. WATERCOLOR WITH JOHN PIKE

This slide set includes personal observations about watercolor by John Pike, a well-known and respected artist. A multi-faceted artist, he composed and played the background music to his tape assisted by his son, John. Included in the commentary is an original poem. The fact that John Pike loves art, loves watercolor as a medium, and loves nature is evident through the entire lecture. He generously shares his paintings, techniques, "secrets", and subjects with the viewer.

(Senior High School, Adult - 40 slides: Tape 39:00)

•571. ACRYLIC PAINTING

A two-part slide-sound program that explores the acrylic medium giving a list of equipment needed for working. An artist demonstrates special techniques.

A. The Medium

As a relatively new medium, acrylic painting is enjoying great popularity. An artist describes the medium and compares it to watercolor and oil painting. The equipment--brushes, palettes, paints, painting surfaces, the use of various mediums -- gloss, matte, gel, modeling paste, and a retarder are discussed and illustrated. Through demonstrations, the artist shows opaque and transparent techniques as well as underpainting and glazing.
(80 slides - Tape 21:00)

B. Special Techniques

Acrylic painting techniques such as scumbling, drybrush, spattering, impasto technique, and painting with materials other than brushes are shown through close-ups and demonstrations. Special emphasis is given to the use of color and values as well as composition. Through sequential demonstrations, a complete painting is created using the techniques described in the program.

(80 slides - Tape 22:00)

(Junior/Senior High School, Adult)

SCULPTURE AND ARCHITECTURE

•579. ELEMENTS OF SCULPTURE

This slide set is a four-part study of elements that make sculpture. The three-dimensional image is one of the oldest forms of visual expression among the tribes of man. This form has flourished in every society. Today, there is a renaissance in the art of sculpture, and the general public is being exposed to it through art in public places and great new buildings. The proliferation of styles has increased as industrial materials have been created. Each part of this slide set concentrates on a single element of sculpture. Though all elements exist in each sculpture in one degree or another, the artist places emphasis on one or two elements in each set.

A. Form

The element most used by sculptors is form--the fully developed three-dimensional quality of a particular shape. Different artists often use the same shape, but in their treatment of that shape they will develop entirely different qualities of form. Forms are often related to materials or exhibit space. Today, color adds a new look to sculpture. (68 slides: Tape 12:00)

B. Light

Three-dimensional form cannot exist without light; light describes the dimensions of a form in space. The sculptor is always aware of the effect light has on a piece of work. Light has become a medium for many artists--neon, fluorescent, and incandescent are all part of the sculptor's vocabulary. This slide set exposes the student to many new forms. (65 slides: Tape 12:00)

C. Mass

Mass is a solid unbroken form: dense, immovable, and permanent. We see mass in everyday objects--egg, fruit, boulders, cloud formations, and man-made objects such as buildings, boxes, etc. This slide set looks at monumental minimal sculpture, today's modern statement. (60 slides: Tape 12:00)

D. Space

Sculpture exists in space. Decisions that dictate the object are made by materials and partly by the social requirements of the age. A craftsman carving a lintel for a door out of a plank of wood will arrive at an entirely different concept of space than a Bernini creating for a Pope. The possibilities of space are as varied as the sculptor's imagination. Our broad plazas and high rise buildings offer new spaces to the modern artist. (60 slides: Tape 12:00)

(Junior/Senior High School, Adult)
A and B parts are under one cover.
C and D parts are under one cover.

580. MATHEMATICAL SHAPES

Many mathematical patterns observed in nature are translated into architectural shapes, sculpture, and other art forms. This slide set creates awareness to forms in nature and in our man-made environment.

(Junior/Senior High School - 37 slides)

581. STRUCTURE

This slide set considers structure, its method of combining several elements to form a larger framework, its effect on surface form, and its capacity to enclose space. Starting with Stonehenge as an early structure enclosing space, the slides show Greek temples, aquaducts, churches, and the Eiffel Tower, and include slides from various pavilions at the Expo '67 in Canada. (38 slides)

582. THREE-DIMENSIONAL ART

This slide selection shows the art activities of students in one class. Student statements about their art experiences, their choice of subject and materials, substantiates a belief that work in three dimensions has great appeal and value for the adolescent. Creating with materials three-dimensionally is the natural way of gaining concepts of form and space relations. Students work with stone, wood, clay, sculpt-metal, and wire.

(Junior/Senior High School - 30 slides)

SPECIAL INTEREST

590. ART IN DEPTH

This program is a two-part study of projects designed as a qualitative art program for middle school or high school students. Material is based on the book, "Art in Depth; A Qualitative Art Program for the Young Adolescent," by Wachowiak-Hodge. The art teacher is assisted through slides and descriptions of various art projects.

A. Inspirational sources for drawing, painting, crayon engraving, tempera batik, and printmaking are often on the students' own doorsteps or in ordinary everyday articles. These slides show student work and describe the sources of inspiration. (44 slides)

B. Projects in oil pastels, collage, plaster reliefs, ceramics, and sculpture as executed by students are shown in this slide set. New approaches to materials are explored. (40 slides)

(Junior/Senior High School)
A and B parts are under one cover.

591. LOUISIANA YOUTH ART: SECONDARY

The program consists of a collection of slides showing the original art work of Louisiana students. The slides are excellent for inspiring students and giving them the opportunity of comparing the work of their peers from across the state. Many diversified techniques are included with some suggested approaches. To aid the teacher in ordering slides suitable for an on-going study, the following categories have been prepared:

A.	Batik	(18 slides)
B.	Bleach	(18 slides)
C.	Collage	(33 slides)
D.	Contact/Yarn	(18 slides

E.	Drawing	(40 slides)
F.	Fiber/String	(20 slides)
G.	Papier Mache	(14 slides)
H.	Paper Weaving	(20 slides)
I.	Pastels/Crayons	(35 slides)
J.	Pottery/Clay	(18 slides)
K.	Prints	
	1. Woodcuts	(20 slides)
	2. Styrofoam	(20 slides)
	3. Silk Screen/Gadget	(20 slides)
	4. Brayer	(20 slides)
	5. Linoleum/Blue Print	(16 slides)
L.	Sculpture/Sandcasts	(19 slides)
M.	Tissue Paper	(20 slides)
N.	Waterbased Media	(60 slides)

To keep this program current, we encourage teachers to send us good slides of student work. Slides will be returned.

(Junior/Senior High School)

592. WALL ART: SECONDARY

Included in this program are photographs of school murals created by secondary students. The slides are an on-going collection of wall art, both inside and out, as seen in Louisiana schools. Some of the examples were executed entirely by students, some with the assistance of a teacher or Artist-in-School. Schools are encouraged to send slides of completed murals to add to this collection.

(Junior/Senior High School - 80 slides)

XVI.

TEACHING AND UNDERSTANDING THE CRAFTS

For the convenience of the teacher, the slide sets in this section have been roughly divided into the following categories:

Fiber and Textiles
Photography
Pottery and Ceramics
Printmaking
Other Crafts

It is suggested that the teacher check through the contents of the catalog for slides in other lectures that supplement these subjects.

FIBER AND TEXTILES

607. BANNER-MAKING

In this selection, information on designing and displaying banners is given for the teacher who wishes to introduce this craft to students. Banners have appeared throughout history and are having a remarkable renaissance in their use for the enrichment of corporate interiors, homes, and as rich visual symbols in churches. This slide set is made from a collection of banners created by students in Louisiana schools for (1) a mall decoration during the Christmas season, and (2) the Louisiana World Exposition for 1984. There is no commentary for individual slides.

(Junior/Senior High School - 60 slides)

•608. CREATIVE BATIK

This program is a two-part set showing step-by-step the process of producing a wax-cloth batik. Many extended comments to aid the teacher will be found in the written commentary.

A. The student is taken through the technical process of producing a batik, with interesting and creative ways of applying the wax. (62 slides: Tape 14:32)

B. Batiks from various cultures are explored. The student is encouraged to design articles and clothing using the batik method. (52 slides: Tape 9:00)

(Junior/Senior High School, Adult)
A and B parts are under one cover.

609. FIBERCRAFTS FOR SECONDARY SCHOOLS

This program is an excellent resource for the teacher--a veritable dictionary of fiber arts, identifying and classifying materials, giving some history and many techniques. Techniques covered include braiding, the inkle loom, tapestry, cardboard loom, frame loom, backstrap loom, cardweaving and twining. Each area concentrates on the proper yarns to use, preparations of materials, color and pattern suggestions, and spin offs from each technique. A bibliography, glossary, and a supplier's list are included in this selection.

(Junior/Senior High School, Adult - 79 slides)

•610. THE CREATIVE WEAVER

These slides follow a creative craftswoman, artist, and teacher as she explains the materials and techniques used in loom weaving. Starting with wool carding, spinning, and dyeing of the thread, the slides show each step needed to prepare for weaving. Each approach is simple and easy to understand, with slides showing appropriate demonstrations. Several finished articles are exhibited. This is excellent material for a beginning weaver or for use as a review. A glossary and sketches of looms with identification of parts, along with a list of suggested projects, follows the commentary.

(Senior High School, Adult - 69 slides: Tape 12:00)

•611. LOOMLESS WEAVING

This two-part slide set covers weaving techniques that use non-complicated looms made from cardboard and straws. Each technique is fully explained and demonstrated with colorful slides. This is an excellent way to introduce the student to the craft of weaving as well as challenge their ingenuity and creativity.

A. This part covers stick loom weaving and straw weaving in full. Projects made from these techniques are shown.

B. Free-form weaving is introduced to the student in this part. These slides show different looms used, such as a wooden spoon, picture frames, dowel sticks, burlap, and cardboard. Card weaving is demonstrated step-by-step. Hints to the teacher discuss warping, yarns, control of the weft cord, planning a pattern, and how to make larger articles from small looms. (71 slides: Tape 17:30)

(Junior/Senior High School; several techniques can be used at upper elementary level)

•612. MACRAME'

The various knots and their variations are beautifully demonstrated in this slide set. The explanations and demonstrations are explicit enough for children in the intermediate (upper elementary) grades to grasp. Examples of finished products from hangings to clothing are shown as encouragement to the young artist.

(Upper elementary, Junior/Senior High School, Adult
73 slides: Tape 13:30)

•613. RUG HOOKING: A MODERN APPROACH

This two-part slide set starts the young craftsman in this fascinating craft and encourages experimentation and creative endeavors. Rug hooking has come a long way from being considered a craft to produce floor coverings. Contemporary designs are used as wall hangings in modern buildings, and artists combine this technique with metals, woods, and other textiles to form striking art pieces. Additional information for the teacher is inserted in the commentary (not on tape) to give depth to certain slides.

A. A few pieces of finished latch hooking are shown in the introduction. The majority of the slide set is devoted to a step-by-step method of approaching the skill. (70 slides: Tape 12:40)

B. The second part of this series introduces punch needle work, and the student is given clear pictures of each step. The teacher should encourage experimentation and creativity in designing once the skill is learned. (62 slides: Tape 12:30)

(Junior/Senior High School, Adult)

•614. CREATIVE STITCHERY

In all societies, stitchery has been considered an important part of daily life and a vehicle for personal expression. The slides in this set give the viewer a look at the various types of needlework developed by different cultures over periods of time. The contemporary needlework of our own country often combines stitches from various heritages to create work that becomes our own style. The patchwork quilt is the one form that is wholly American. Examples of quilts and contemporary wall hangings are shown. This slide set is an excellent overview of needle art and can be an inspiration to young artists. An extended history of stitchery precedes the commentary.

(Junior/Senior High School, Adult - 83 slides: Tape 20:00)

PHOTOGRAPHY

•621. BASIC PHOTOGRAPHY

This four-part slide set introduces the student to the camera, its various parts, and the uses of attachments. The student is encouraged to look for good composition and to learn the limitations and capabilities of the camera.

A. Using the Camera

This study demonstrates how to operate a camera properly, focus on single lens reflex and range finder cameras, operate shutter speed and the f stop, use interchangeable lenses and filters, to understand depth of focus, and know the parts of cameras. (86 slides: Tape 11:30)

B. Exposure

The student learns to set f stops and shutter speeds, set ASA index, identify fast and slow films, use reflected and incident light meters. compute proper exposure, choose the best film for a purpose, make time exposures, and make action exposures. The student will be aware of the position of the sun in relation to the subject and camera and will understand the limitations of film. (85 slides: Tape 11:30)

C. Developing Black and White Film

The student will understand how to develop film in tanks, mix chemicals, and carry through all the steps to the finished picture. He will also be aware of fine grain developers and understand time and temperature as an important part of the process.
(102 slides: Tape 12:30)

D. Printing Black and White Film

After viewing, the student should be able to make enlargements and proof sheets, change exposure for contrast, choose suitable paper for contrasts, make multiple exposure trial prints, operate an enlarger, and mount prints. (104 slides: Tape 12:30)

(Junior/Senior High School, Adult)

622. MASTERS OF PHOTOGRAPHY

The camera selects and concentrates, it documents and provides insights into man's achievements and culture. This slide set looks at some of our noted cameramen from the early 1800's to 1970, with photographs that are memorable or that have influenced decision makers.

(Junior/Senior High School, Adult - 18 slides)

POTTERY

•629. POTTERY: HOW-TO-DO

This two-part slide set encourages the use of clay in the classroom and gives instructions for hand-built pottery. The fact that a school has no pottery wheel or kiln should not exclude clay from the art curriculum. There are usually places within the vicinity of a school, or a parent who can fire pieces for a small fee. Unglazed clay is still art. Fired clay can be colored using materials other than glazes. Many students find the manipulation of clay easier than using a pencil or brush.

A. Coil Technique

This lecture has been designed to help students become proficient in understanding and handling clay, as well as be creative in their expressions. The slides give a step-by-step demonstration of the technique used in coil building. The projects shown are basic but can be elaborated upon, depending on grade, age, skill previously developed, and creative abilities. A glossary and suggested projects list are included. (71 slides: Tape 11:00)

B. Slab Technique

Contemporary craftsmen are creating unique hand-built pieces as an alternative to traditional wheel-thrown pottery. Slab pottery is the least complicated of the hand-built methods and lends itself to all types of designs. Flat pieces of clay can be shaped over molds, patterns, and natural objects for simple but beautiful pieces. The uniform surface of the slab lends itself to texturing and decorative effects. Step-by-step methods are demonstrated to guide the beginning student. Class projects are suggested.
(78 slides: Tape 11:00)

(Upper elementary, Junior/Senior High School, Adult)
A and B parts are under one cover.

•630. THE SECRETS OF RAKU

A two-part series with beautiful visuals depicting the history, form, and contemporary application of the Raku method, coupled with a fine audio narration and score.

A. The student is given an overview of the fascinating background of Raku pottery with beautiful examples from history. A well-known contemporary Raku artist demonstrates techniques in an easily understood method, step-by-step. (75 slides: Tape 18:00)

B. The name Raku means "pleasure," "enjoyment," or "ease." The student is led on an adventure into the creative process. Slides encourage the students, through demonstrations to experiment and yet to control the elements for making Raku pottery.
(71 slides: Tape 17:00)

(Junior/Senior High School, Adult)
A and B parts are under one cover.

•631. GLAZING BASICS

The two-part slide set introduces students to all the possibilities glazes hold for perfectly finishing pots. Step-by-step demonstrations show how various ingredients produce a wide range of colors and how slight variations yield startling changes in colors.

A. Mixing Glazes
Students are taken through the steps that lead a piece of clay to the glazing stage. The program shows the mixing of a glaze and demonstrates how small pots can be successfully dipped in a glaze.
(65 slides: Tape 30:00)

B. Applying Glazes
Students learn different ways to apply glaze, such as brush, sponge, dipping, overlapping, spinning on a stand, etc. Special effects that can be created in firing are covered. (70 slides: Tape 30:00)

(High School, Adult)
A and B parts are under one cover.

•632. SLIP CASTING WITH CLAY

A two-part slide program that brings slip casting into the creative realm of art. Step-by-step, an artist takes the viewer through the process of making multiple copies of an original piece of pottery.

A. Slip Casting Moldmaking

Shown is the creation of an original piece of pottery and the preparation of a plaster slip casting mold. Moldmaking for larger production runs is also explored. (80 slides - Tape 16:00)

B. Slip Casting Techniques

Illustrated is the complete process of making pottery from slip cast molds: the preparation of slips, pouring slip into a mold, removing excess slip, opening the mold, and bisque firing. Decorating with glazes and firing in a kiln completes the information.
(80 slides - Tape 21:00)

(Junior/Senior High School Adult)

PRINTMAKING

•636. COLLAGRAPH PRINTMAKING

One of the most versatile printmaking mediums is the collagraph print. The collagraph is a collaged plate and print made from inexpensive, easy to handle materials that are glued on mat board or Masonite board. Paper, abrasives, acrylic media, glue and found objects become part of the collage that will produce a beautiful edition of prints of exceptionally high quality. There is much room in this print method for innovation and discovery.

A. Step-by-step demonstrations show how the basic plate is made. Some of the examples shown in the slides were made by third grade students. Cardboard was the basic material for the plate, and water-based inks were used to print with. These examples show how easy the process can be. Other examples are from older students and from professional printmakers.
(65 slides: Tape 30:00)

B. Investigation of printing from collaged plates continues in this part. A step-by-step approach in making a plate, inking and wiping the plate, proofing the print, and then making the final three-color print is examined fully. (62 slides: Tape 16:00)

(Junior/Senior High School, Adult)
A and B parts are under one cover.

•637. THE CREATIVE PRINTMAKER

A four-part series in which two artists, printmakers, and teachers guide the student through the print processes of woodcut, serigraphy (silkscreen), intaglio, and lithography. The steps in each process are fully developed and easy to assimilate. An extensive vocabulary follows the commentary of each print process.

A. Woodcut (67 slides: Tape 14:00)

B. Serigraphy (Silk Screen) (78 slides: Tape 18:30)

C. Intaglio (75 slides: Tape 15:00)

D. Lithography (80 slides: Tape 18:00)

(Parts A and B: Junior High School; Parts A, B, C, and D: Senior High School, Adult)

•638. SILK SCREEN TECHNIQUES: CREATIVE APPROACHES TO BASICS

A two-part series of beautiful slides which introduce the intricacies and techniques of the silk screen print method. Once the basic techniques are mastered, the artist is encouraged to work directly, with great creative freedom. As the image is not reversed as in other print media, the process is especially good for students. The slides show work from recognized contemporary artists.

A. A short introduction to the historical development of the technique prepares the student for acceptance of the media. Paper stencils, various types of blockouts, and encouragement to mix techniques are found in Part A. The commentary is simple, direct, and follows the demonstrations shown on the accompanying slides. (78 slides: Tape 15:37)

B. The second program shows many examples created with the film stencil and demonstrates each step in the process. Technical advice and pointers are given to both the beginner and the advanced student. The tusche technique is shown in detail. Examples of various techniques in mixed media are explored. (80 slides: Tape 13:45)

(Junior/Senior High School, Adult)
A and B parts are under one cover.

OTHER CRAFTS

646. THE ART OF JEWELRY

Jewelry is as old as human vanity; the value of the materials used in its production is relative to the period in which it was used. Jewelry has been found in cave excavations of the Paleolithic era and has been made from precious metals, stones, wood, bone, feathers, fabric, and fibers. The slide set has excellent examples of handmade jewelry from different periods and cultures--each reflecting the tastes of the period and the popularity of certain metals and stones. This excellent set brings history alive for the social studies student and is of interest to the home economics student.

(Junior/Senior High School, Adult - 20 slides)

•647. MAKING JEWELRY

A four-part slides set designed to take the beginning jewelry student through projects that will introduce him to all basic tools and materials and to the primary techniques in handmade metal jewelry making. The demonstrations include step-by-step processes. Variations suggested for experimentation show possibilities which are almost endless. Though sophisticated equipment is used in the demonstrations, the narrator reminds us that the American Indian soldered very delicate jewelry in an open fire with a hand-held tube for blowing the flame, and suggests alternative tools will certainly work for the student. A commentary by the artist to the teacher is included.

A. Sheet Metal Jewelry

Demonstrates working with sheet metal. Basic tools and techniques are demonstrated thoroughly, with excellent slides. A project is followed from beginning to end, including the soldering. (75 slides: Tape 22:45)

B. Simple Stone Setting and Ring-making

Tools and techniques for using wire, and designing and setting a simple cabochon stone in a ring are demonstrated. New tools and techniques are introduced as the student progresses.
(68 slides: Tape 19:42)

C. Wire Forming and Chain-making

Students completing these slide projects will have a basic grasp of the necessary techniques to go far in hand-made jewelry. Wire and chain making use more sophisticated soldering and torch techniques.
(72 slides: Tape 16:33)

D. Lost Wax Casting

The two basic sections of casting, working with wax and the actual casting process, are fully demonstrated. Centrifugal casting is an exciting process and introduces many tools. Though the process looks complicated and long, students, after a period of learning, can fabricate designs in just several class periods. (86 slides: Tape 23:07)

(For interested high school students and university programs in jewelry making)
A and B parts are under one cover.
C and D parts are under one cover.

648. STAINED GLASS: TECHNIQUES AND HISTORY

This is a two-part slide set which briefly covers the making of a stained glass window. With this understanding of the craft, the student is introduced to beautiful stained glass windows of the Middle Ages and the Renaissance. A short introduction precedes both selections, enabling the teacher to add depth to the lecture. Part A has 15 slides and Part B. has 45 slides. Both parts are under the same cover.

(High School, Adult - 60 slides)

•649. MOSAICS

Since the days of antiquity man has used mosaics as a way of decorating and beautifying his environment. This slide set takes a look at beautiful mosaics created in various parts of the world by many cultures, from 3600 B. C. to the modern mosaics of Mexico City. Topics for discussion are included as resource material for the teacher.

(Junior/Senior High School, Adult - 80 slides: Tape 15:00)

•650. PAPERMAKING: THE ART AND THE CRAFT

This two-part slide program gives demonstrations for handmaking paper, one of the world's oldest crafts. The slides follow step-by-step as an artist-craftsman introduces the student to all phases of papermaking: laid, woven, and mold-made. Use and care of equipment is covered. A gallery of works by leading artists and students show the wide range of experimental approaches being used today. This is a very stimulating slide set. Historic background is included for the teacher.

A. This part exhibits a few slides showing the papermaking procedure of years ago and compares it to the almost identical procedure used today by individual artists. Steps from gathering materials suitable for making paper to the finished sheet are shown. Simple couching of colors is explored. (70 slides: Tape 14:38)

B. In this part, the slides cover works by famous papermakers from America, England, and Mexico, and show the differences in their approaches and uses of basic materials. The student is guided in making three-dimensional sheets, watermarks, embossing, and in the use of negative shapes made by draping wet paper over prepared designs. Collaging material into paper is also covered in this part. This slide set is exciting and experimental.

(Upper elementary, Junior/Senior High School, Adults)
A and B parts are under one cover.

•651. CREATIVE PAPER SCULPTURE

This two-part slide series shows the various art forms which can be made with paper, an inexpensive and versatile material. When paper is folded, rolled, cut and pasted, a common material becomes an uncommon work of art.

A. Paper can be an element in a creative expression or a limitless source of decorative motifs. Clear and colorful step-by-step demonstrations show the proper way to score, cut, and fold paper. Many simple cuts, repeated, have been the inspiration for wall tiles, lattice work, etc.
(60 slides: Tape 15:00)

B. The student is carried through the processes of creating basic geometric shapes. How to produce representational as well as abstract forms, both in the round and in relief, are demonstrated. Slides of beautiful finished three-dimensional works are shown. Prototypes of sculpture could be made for evaluative purposes or a career in decoration could be pursued; this art form opens many doors to a creative future. (60 slides: Tape 15:00)

(Junior/Senior High School, Adult)
A and B parts are under one cover.

•652. CARDBOARD SCULPTURE

This two-part slide program introduces the student to sculptural form using simple and inexpensive materials. Using tagboard, cardboard, gesso, tape and glue, the student is guided in step-by-step demonstrations to create exciting and beautiful three-dimensional works.

A. Low-Relief Sculpture

Various ways of using different type cardboards to create sculpture are explored. Ways of joining and cutting are demonstrated. Finished sculptures are shown. (60 slides: Tape 18:00)

B. Three-Dimensional Sculpture

In this part, the use of ready-made forms to create new images is explored. Forming, cutting, slotting, and taping flat pieces to construct new forms is fully demonstrated. (60 slides: Tape 18:00)

(Junior/Senior High School, Adult)
A and B parts are under one cover.

•653. TEACHING THE CRAFTS

This slide set gives an introduction and an overview of four crafts that are successful in the classroom: weaving, ceramics, mosaics, and graphics. This set also suggests simple, easy to approach techniques that, when mastered, can open the way for production of creative forms. Comments for the teacher are inserted in the script and are not on the tape.

Introduction: 20 slides that give a background to crafts and its importance to man.

Weaving: 18 slides that give the basics of weaving and suggestions for simple projects, such as twig weaving, cardboard paper weaving, as well as designing through the removal of threads from fabrics.

Ceramics: 20 slides covering the basics of handling clay. Three simple techniques are explored: pinch, slab, and coil. The student is introduced to glazes.

Mosaics: 4 slides show students the basics of creating a mosaic.

Graphics: 19 slides show a wide range of materials that can be used for printing, such as cardboard, styrofoam, linoleum, etc. A simple explanation is made of the three major graphic processes: relief, intaglio, and planographic.

(Elementary, Junior High School - 81 slides: Tape 18:22)

•654. LETTERS AND POSTERS

This two-part slide presentation historically follows the development of each form from its earliest beginnings. Both lectures deal with the arts of communication and how they evolved into the forms that we know today. Many contemporary examples are presented that show good design as well as effective communications.

A. Letters

In this program, the early history of the development of letter forms is covered, showing a parallel development in many areas of the world. Influences of technology and sociological forces are explored. Letter forms evolved "naturally" in response to human needs. Slides call attention to some daily uses of lettering forms. Resources for the teacher, with project suggestions, are included in the lecture. (70 slides: Tape 13:00)

B. Posters

These slides follow the development of the poster from earliest times through the period when the Toulouse-Lautrec posters were sensational, through the famous "Uncle Sam Wants YOU" and other war theme posters, to many pop versions used today. Since 1950, the poster has become an international form of visual communication and social expression. Poster design is big business. Trends in poster design are as diverse as those who create them. For the teacher, resource material and art project suggestions are included in the commentary. (70 slides: Tape 11:00)

(Junior/Senior High School, Adult)

655. THE CONTINUITY OF FORMS

This is a beautiful slide set which roams the world comparing the similarity of forms, whether it be utensils, garments, jewels, works of art, architecture, or technical projects. Experimental psychology has documented the fact that the psychic development of all peoples follow a single pattern of growth, with particular local coloration. This presentation looks at this universal language which, throughout time, emerges from form. Forms employed in architectural and craft creations are most often geometric; they are principally inspired by the circle, square, cross, triangle, spiral, and waves, or by subjects found in nature such as trees, birds, and flowers. Very often these natural elements are put into geometric compositions to augment their basic significance.

These slides show the use of these forms in architecture and implements used in living. This set has been divided into four areas for convenience in studying. An excellent resource for teachers precedes the slides.

A. The Circle (49 slides)
B. The Square (16 slides)
C. The Triangle (13 slides)
D. The Language of Ornamentation (23 slides)

(Junior/Senior High School, Adults, Social Studies students) A, B, C and D parts are under one cover.

656. PUPPETS AND MARIONETTES

Puppetry is a three-dimensional art that utilizes imagination, design, color and movement. It is a means of communication, an extension of human expression as old as recorded history. Through these slides a quick look is made at the history of puppets from those excavated from Egyptian temples to the African Indian.

(Junior/Senior High School, Adults - 20 slides)

657. SHADOW THEATER

Shadow theater is a form of puppetry found in most countries. The best known puppets, and certainly those brought to a most artistic level, are made and performed in the Oriental countries, particularly by the Javanese. Although puppetry is an ancient art, it can be a surprisingly effective educational device in the contemporary schoolroom. Shadow theater does not deal in space; shadows present objects in an unknown dimension. Materials to produce such a play are minute, mostly requiring imagination and ingenuity. These slides show the beautiful and skillfully designed Javanese puppets, a collector's item in today's art world. A history of shadow puppetry precedes the slide lecture.

(Elementary, Junior/Senior High School, Adult - 28 slides)

XVII.

SPECIAL SETS

The slide sets listed in this section have no written commentary, nor are they in any particular order; they represent a collection concerned with a specific subject or area. The slides in most sets are identified by name or artist. It is suggested the teacher use these as a basis for a lesson, or weave the appropriate slides into an on-going program. Titles of sets should be a key to the subject covered. The teacher is free to choose and present the material in ways appropriate to the needs of the audience.

S-1. ACROBATS IN FAMOUS PAINTINGS (20 slides)

S-2. ADVERTISING ART: OVERVIEW, 1754-1957 (25 slides)

S-3. AMERICAN-INDIAN SCULPTURE

   A. Sculpture (42 slides)

   B. Artifacts (60 slides)

S-4. APOLLO MOON LANDING (30 slides)

S-6. THE ARTS OF CHINA

   A. National Palace Museum Collection (39 slides)

   B. Ancient Chinese Art Treasure (20 slides)

   C. Chinese Paintings (20 slides)

   D. Chinese Ceramics (20 slides)

   E. Bronzes and Jades (20 slides)

A, B, C, D and E parts are under one cover.

S-7. THE ARTS OF EGYPT (25 slides)

   A. Cosmetics/Toiletry (8 slides)

   B. Decorative Objects (25 slides)

   C. Funerary Customs/Objects (21 slides)

   D. Furniture/Architecture (10 slides)

   E. Jewelry (13 slides)

F. Painting/Murals (25 slides)

G. Sculpture (56 slides)

A, B, and C parts are under one cover.
D, E, F, and G parts are under one cover.

S-8. THE ARTS OF GREECE

A. Sculpture

B. Architecture

C. Pottery

D. General Arts

A and B parts are under one cover.
C and D parts are under one cover.

S-9. THE ARTS OF JAPAN

A. Architecture and Sculpture

B. Ceramics/Crafts/Jewelry

C. Painting/Calligraphy

D. General Arts

A and B parts are under one cover.
C and D parts are under one cover.

S-10. ART NOUVEAU (56 slides)

S-11. ARTISTS OF THE 50'S (45 slides)

S-12. ABORIGINAL PAINTINGS: ARNHEM LAND (45 slides)

S-13. ASHCAN SCHOOL (20 slides)

S-14. THE ATHLETE IN PAINTING (25 slides)

S-15. AUDUBON BIRDS (25 slides)

S-24. BAYOU FOLK MUSEUM: CLOUTIERVILLE, LA. (30 slides)

S-25. BLAUE REITER (Blue Rider): ART MOVEMENT (25 slides)

S-26. BOSCH, HIERONYMUS: ARTIST (20 slides)

S-27. BOTTICELLI,SANDRO: ARTIST (20 slides)

S-28. BRUEGHEL, PIETER, THE ELDER: ARTIST (20 slides)
S-29. BRAZIL: COLONIAL RELIGIOUS ART (30 slides)

S-39. CONTEMPORARY AMERICAN ART: 1973 BIENNIAL (42 slides)
S-40. CONTEMPORARY AMERICAN PRINTS (40 slides)
S-41. CONTEMPORARY AMERICAN SCULPTURE (44 slides)
S-42. CREOLE AND ACADIAN COOKING (40 slides)
S-43. CAREERS IN ADVERTISING (77 slides)
S-44. CAREERS IN FASHION DESIGN (79 slides)
S-45. CAREERS IN FILMAKING (80 slides)
S-46. CAREERS IN THE FINE ARTS: PAINTERS, SCULPTORS (81 slides)
S-47. CAREERS IN GRAPHIC ARTS (82 slides)
S-48. CAREERS IN INTERIOR DESIGN (83 slides)
S-49. CAREERS IN PHOTOGRAPHY (86 slides)
S-50. CAREERS IN SET DESIGN (Parts A and B, 243 slides)
S-51. CAREERS IN TELEVISION (78 slides)

S-54. DANCERS IN FAMOUS PAINTINGS (26 slides)
S-55. DEGAS, EDGAR HILAIRE: ARTIST (20 slides)
S-56. DIE BRUCKE (THE BRIDGE): ART MOVEMENT (24 slides)

S-67. EL GRECO (DOMENIKOS THEOTOCOPOULOS): ARTIST (30 slides)

S-78. FAMOUS CITY IN PAINTING: VENICE (25 slides)
S-79. FIVE THOUSAND YEARS: ART IN YUGOSLAVIA (30 slides)

S-88. GAUGUIN, PAUL: ARTIST (20 slides)
S-89. GOYA, FRANCISCO DE: ARTIST (34 slides)
S-90. GERMAN PAINTING AT MID-CENTURY (18 slides)

S-99. HISTORICAL TOUR OF JAKARTA (120 slides)
S-100. HISTORICAL TOUR OF ENGLAND (30 slides)
S-101. HISTORICAL TOUR OF FRANCE (32 slides)
S-102. HISTORICAL TOUR OF GERMANY (83 slides)
S-103. HISTORICAL TOUR OF GREECE (20 slides)
S-104. HISTORICAL TOUR OF IRELAND (16 slides)
S-105. HISTORICAL TOUR OF IRAN (20 slides)
S-106. HISTORICAL TOUR OF ITALY (28 slides)
S-107. HISTORICAL TOUR OF NARA AND KYOTO, JAPAN (132 slides)
S-108. HISTORICAL TOUR OF PORTUGAL (26 slides)
S-109. HISTORICAL TOUR OF SPAIN (26 slides)
S-110. HISTORICAL TOUR OF TWO CITIES: VENICE AND FLORENCE (32 slides)
S-111. HOMER, WINSLOW: ARTIST (20 slides)
S-112. HUDSON RIVER SCHOOL: ART MOVEMENT (20 slides)
S-113. HISTORICAL AMERICAN LANDMARKS (27 slides)

S-121. INTERNATIONAL BIENNIAL OF TAPESTRY (55 slides)

S-125. KENMORE MANSION: FREDRICKSBURGH, VIRGINIA (20 slides)
S-126. MOUNT VERNON: HOME OF GEORGE WASHINGTON (30 slides)

S-130. LEHMAN COLLECTION: METROPOLITAN-MUSEUM OF ART (38 slides)
S-131. LENS OF THE PAST: LOUISIANA PHOTOGRAPHERS (51 slides)
S-132. LOUISIANA ARTISTS AND CRAFTSMEN
S-133. LOUISIANA FOLK CRAFTS: COSNER (260 slides)
S-134. LOUISIANA PHOTOGRAPHERS (60 slides)

S-141. MAJOR MOVEMENTS OF THE 60'S (30 slides)

S-142. MASTERPIECES OF FIFTY CENTURIES

  A. 3500 B.C. - 1300 A.D. (102 slides)
  B. 1200 A.D. - 1600 A.D. (84 slides)
  C. 1600 A.D. - 20th Century (114 slides)

S-143. MASTERPIECES FROM THE HERMITAGE AND STATE RUSSIAN MUSEUM (20 slides)

S-144. MEDIEVAL ART FROM GERMANY (100 slides)

S-145. MEDIEVAL ART FROM THE YEAR 1200: METROPOLITAN MUSEUM EXHIBITION (160 slides)

S-146. MICHAELANGELO, BUONARROTI: ARTIST (40 slides)

S-147. MEXICO: PRE-HISPANIC PAINTINGS (44 slides)

S-148. MONET, CLAUDE: ARTIST (20 slides)

S-149. MUSEE CONTI (WAX MUSEUM): NEW ORLEANS (20 slides)

S-150. MINIATURES: TURKISH (33 slides)

S-151. MUSICIANS IN FAMOUS PAINTINGS (46 slides)

S-161. PHOTOGRAPHY: A HISTORICAL SURVEY (25 slides)

S-162. PRE-COLUMBIAN ART OF THE ANDES (19 slides)

S-163. PRE-COLUMBIAN ART OF LOWER CENTRAL AMERICA (20 slides)

S-164. PRE-COLUMBIAN ART OF MEXICO (20 slides)

S-174. RAPHAEL (RAFAELLO SANZIO): ARTIST (20 slides)

S-175. RENOIR, PIERRE AUGUSTE: ARTIST (20 slides)

S-176. RESPONSIVE EYE: OP ART (44 slides)

S-177. RUBEN, PIETER PAUL: ARTIST (20 slides)

S-187. STATE OF LOUISIANA

S-188. SURREALISM: ART MOVEMENT (39 slides)

S-196. TALENTED TEENAGERS: 1972-73 (152 slides)
S-197. TEPOTZA: MEXICO (30 slides)
S-198. TITIAN (TIZIANO VCECLLI): ARTIST (20 slides)

S-208. UNITED NATIONS HEADQUARTERS: NEW YORK (20 slides)

S-214. VELAZQUEZ, Y SILVA: ARTIST (20 slides)
S-215. VENETIAN RENAISSANCE PAINTERS (32 slides)

S-222. WESTERN ART: AMON CARTER MUSEUM (53 slides)
S-223. WOMEN IN ART: AMERICA ARTISTS/CRAFTSWOMEN (120 slides)

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This public document was published at a total cost of $1200; 600 copies of this public document were published in this 1st printing at a cost of $1200. The total cost of all printings of this document, including reprints, is $1200. This document was published by the Louisiana State Department of Education, P. O. Box 94064, Baton Rouge, LA 70804-9064, to disseminate information on resource materials for the improvement of education in the State of Louisiana under authority of R.S. 17:21. This material was printed in accordance with the standards for printing by state agencies established pursuant to R.S. 43:31.